Egypt: Temple of Dendera

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Egypt: Dendera, the cosmos of Hathor
Enclosed within its rugged mud brick walls the temple precincts at Dendera seem to be an island left untouched by time. Particularly in the early hours of the morning, when foxes roam around the ruins of the birth house or venture down the steep stairs leading to the Sacred Lake. Stepping into the actual temple is like entering an ancient time machine, especially if you look up to the recently cleaned astronomical ceiling. This is a vast cosmos filled with stars, hour-goddesses and zodiac signs, many of which are personified by weird creatures like snakes walking on long legs and birds with human arms and jackal heads. On the columns just below the ceiling you encounter the mysterious gaze of the patron deity of the temple: Hathor. Deeper into the building (which dates from around 0 AD) is the crypt with the famous "light-bulb" reliefs where the golden statue of Hathor's soul was kept. From there you can follow the route of a New Year procession to the roof of the temple where Hathor's golden soul was rejuvenated by the rays of the sun on the first day of the Egyptian year.

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[EGYPT 29504] 'Dendera Temple seen from its enclosure wall.' An early winter sun rises above the grounds of the Hathor Temple at Dendera, here seen from its enclosure wall. In front of the actual temple lies the rectangular basin of the sacred lake, from the bottom of which rises a grove of palms. The enclosure wall was built of sun-dried mud-brick and was several metres thick. After the heyday of the temple, villagers built their simple houses on the wall, deeming it a safe, protectable location. The ruined results of their activities can be seen in the foreground of the picture. The temple itself dates from the first century BC and the first century AD. Photo Paul Smit.

BUY

[EGYPT 29505] 'Dendera Temple seen from its enclosure wall.' An early winter sun rises above the grounds of the Hathor Temple at Dendera, seen from its enclosure wall. To the right we see the front of the outer hypostyle hall, which dates to the first century AD. The centre of the picture is occupied by the mammisi or 'birth house', which was built during the reign of the Roman Emperor Augustus. Photo Paul Smit.

BUY

[EGYPT 29506] 'Dendera Temple seen from its enclosure wall.' An early winter sun rises above the grounds of the Hathor Temple at Dendera, seen from its enclosure wall. To the right we see the front of the outer hypostyle hall, which dates to the first century AD. The centre of the picture is occupied by the mammisi or 'birth house', which was built during the reign of the Roman Emperor Augustus. Photo Paul Smit.

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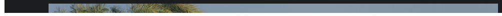
[EGYPT 29507] 'Sacred lake and mammisi at Dendera.' On the grounds of the Hathor Temple at Dendera a low wall punctuated by gates surrounds the rectangular basin of the sacred lake. In the heyday of the temple the lake provided a reservoir for the water used in offerings and rituals of purification, and it was there that the priests bathed at dawn before entering the temple to begin their service. Empty of water, a grove of palms nowadays occupies the bottom of the reservoir. In the background we see the mammisi or 'birth house', which was built during the reign of the Roman Emperor Augustus. A temple may have been present at Dendera as early as the reign of Pepi I (around 2270 BC) but most of the present buildings and remains can be dated from the fourth century BC till the first century AD. Photo Mick Palarczyk.



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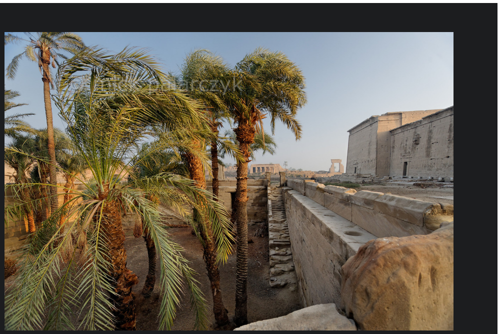
[EGYPT 29508] 'Sacred lake and mammisi at Dendera.' On the grounds of the Hathor Temple at Dendera a low wall punctuated by gates surrounds the rectangular basin of the sacred lake. In the heyday of the temple the lake provided a reservoir for the water used in offerings and rituals of purification, and it was there that the priests bathed at dawn before entering the temple to begin their service. Empty of water, a grove of palms nowadays occupies the bottom of the reservoir. In the background we see the mammisi or 'birth house', which was built during the reign of the Roman Emperor Augustus. A temple may have been present at Dendera as early as the reign of Pepi I (around 2270 BC) but most of the present buildings and remains can be dated from the fourth century BC till the first century AD. Photo Mick Palarczyk.



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[EGYPT 29509] 'Sacred lake at Dendera.' On the grounds of the Hathor Temple at Dendera a flight of stairs descends into the rectangular basin of the sacred lake. In the heyday of the temple the lake provided a reservoir for the water used in offerings and rituals of purification. And it was there that the priests bathed at dawn before entering the temple, visible on the right, to begin their service. The lake may also have been the stage for reenactments of Egyptian myths, such as Isis looking for the body of Osiris in the Nile. Empty of water, a grove of palms nowadays occupies the bottom of the reservoir. A temple may have been present at Dendera as early as the reign of Pepi I (around 2270 BC) but most of the present buildings and remains can be dated from the fourth century BC till the first century AD. Photo Mick Palarczyk.

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[EGYPT 29510] 'Roman mammisi at Dendera.' The Roman mammisi on the grounds of the Hathor Temple at Dendera has five remaining columns on its southern side. It was built during the reign of the Roman Emperor Augustus. A mammisi or 'birth house' is an independent structure within the temple precincts in which the mysteries associated with the birth of a child-god were celebrated. In this case that is Ihy (also called Harsomptus), the son of Hathor and Horus. To the right (in the shade) are the remains of a Christian basilica of the 5th century AD. Photo Paul Smit.

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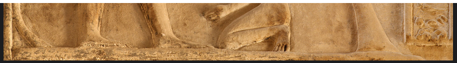
[EGYPT 29511] 'Isis Temple at Dendera.' A temple guard is resting against the porch of the Isis Temple at Dendera. The Isis Temple (built in the 1st century AD) is a separate building located south of the main temple, which is dedicated to Hathor. The southern exterior wall of the Hathor Temple can be seen on the right, with reliefs of the famous Queen Cleopatra VII and her son pharaoh Ptolemy XV (Caesarion). On the left we see the grove of palms which rises from the bottom of the sacred lake. Photo Mick Palarczyk.



[EGYPT 29512] 'Creation of the cosmos in Dendera's Isis Temple.' Some of the most famous images from the temple at Dendera portray human figures next to bulb-like objects reminiscent of oversized light bulbs. This one is located on a interior wall of Dendera's Isis Temple, which is a separate building located south of the main Hathor Temple. Similar images can be found in the crypt beneath the southern wall of the Hathor Temple. What we witness here is the creation of the cosmos, in the form of an elongated bulb. It springs from a lotus-flower, the lotus being the first object that floated on the primordial sea, according to Egyptian cosmology. From the flower also appears a snake, which is equated to the rising sun and the god Harsomptus and which is enveloped by the cosmos. Harsomptus is also present in human form, standing behind the bulb and his ka (living essence) is kneeling beneath the bulb. The cosmos-bulb with its sun-snake is supported by a Djed pillar with arms, symbol of stability. The Isis Temple dates from the first century BC. Photo Mick Palarczyk.

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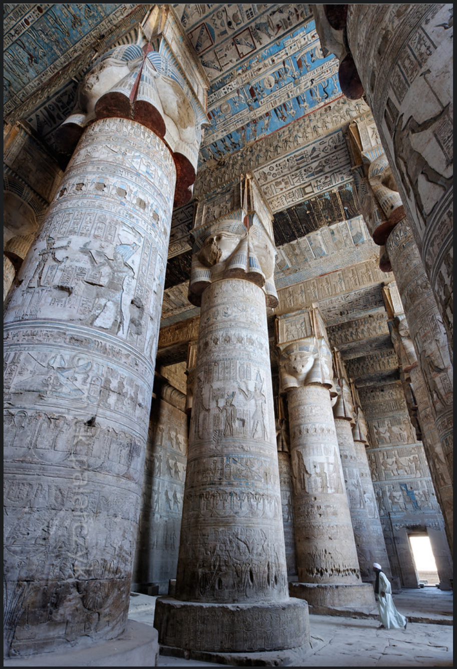

[EGYPT 29514] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The ceiling of the hall has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. The shafts of the columns bear the image of a pharaoh (recognizable by his blue crown) who can be identified by his cartouches as the Roman emperor Claudius. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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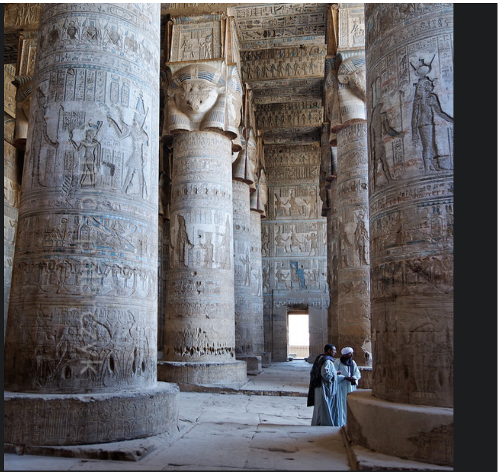

[EGYPT 29513] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The ceiling of the hall has recently been cleaned of soot and dust. One strip has been left uncleaned however and this is visible as a black zone in the upper half of the picture. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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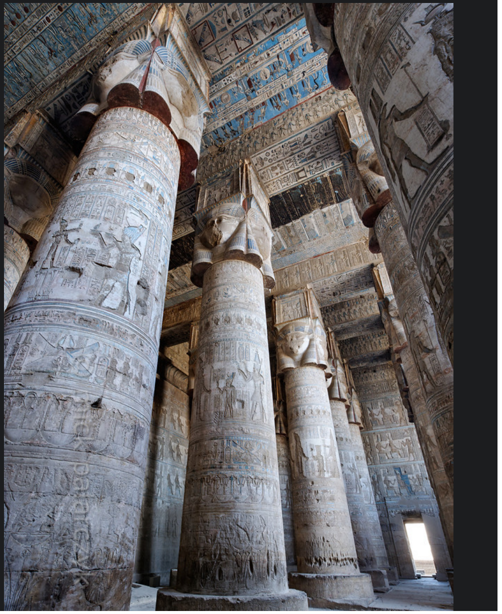

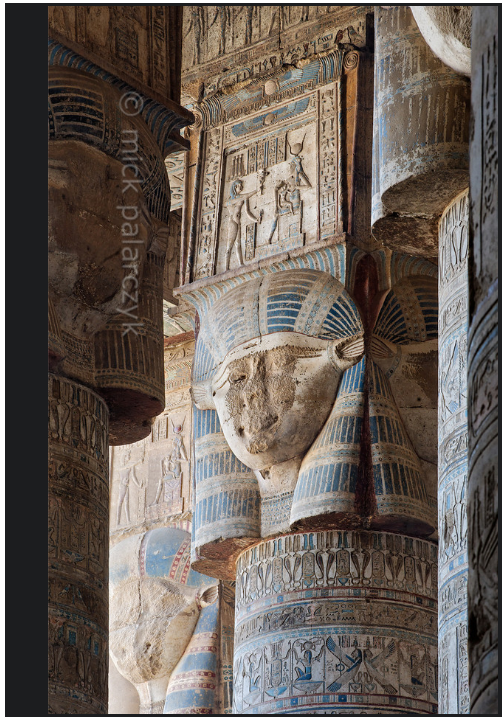

[EGYPT 29516] 'Hathor headed columns in Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The tiny plates which would make the sound are not visible here, however. Instead a scene is depicted with a seated Hathor suckling the child-god Harsomptus. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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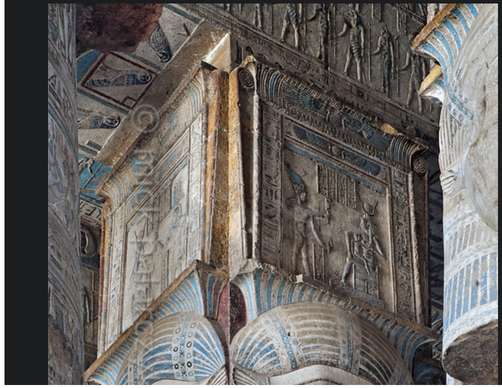

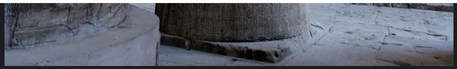

[EGYPT 29515] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The ceiling of the hall has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. The shafts of the columns bear the image of a pharaoh (recognizable by his blue crown) who can be identified by his cartouches as the Roman emperor Claudius. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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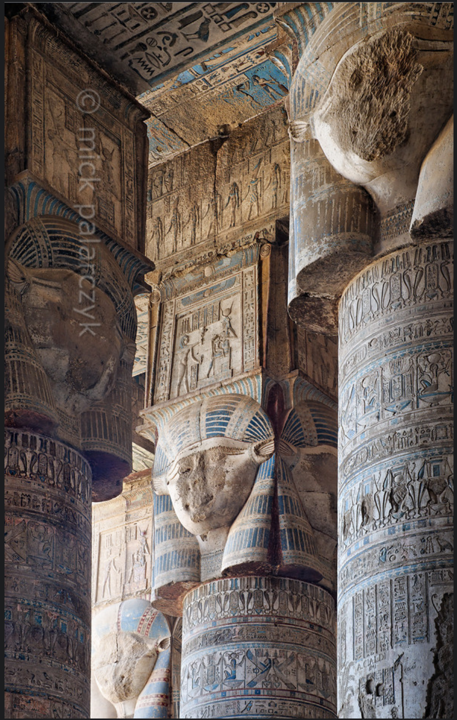

[EGYPT 29517] 'Hathor headed columns in Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The tiny plates which would make the sound are not visible here, however. Instead a scene is depicted with a seated Hathor suckling the child-god Harsomptus. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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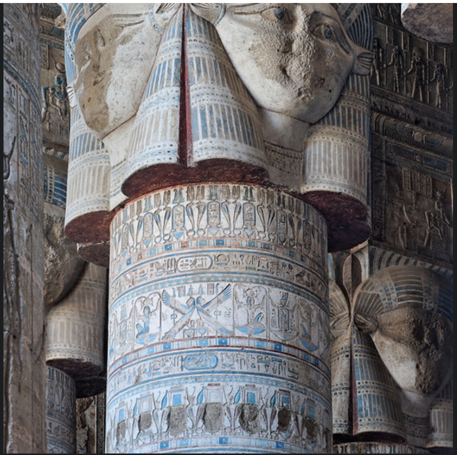

[EGYPT 29518] 'Hathor headed columns in Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". The square structure that is placed on top of the actual face is a sistrum, a ritual musical instrument that produced a rustling sound that was thought to please Hathor. The tiny plates which would make the sound are not visible here, however. Instead a scene is depicted with a seated Hathor suckling the child-god Harsomptus. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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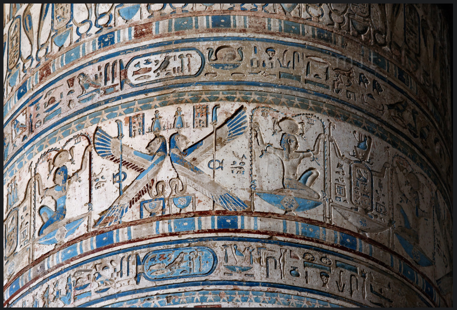

[EGYPT 29520] 'Column in Hathor Temple at Dendera.' The shafts of the columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are covered with intricate decorations. One of the more conspicuous figures is Heh, the god of eternity, depicted in a crouching position. He is holding a (leafless) palm stem in each hand, which symbolized long life to the Egyptians, the years being represented by the notches on the stem. The winged lion-headed serpents are personifications of the cobra goddess Wadjet. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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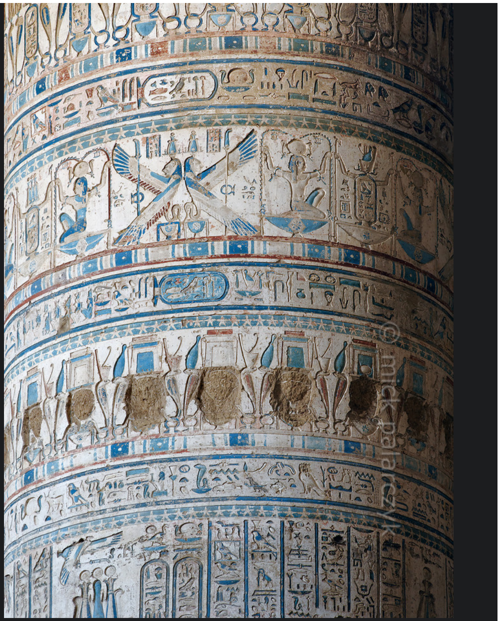

[EGYPT 29519] 'Column in Hathor Temple at Dendera.' The shafts of the columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are covered with intricate decorations. One of the more conspicuous figures is Heh, the god of eternity, depicted in a crouching position. He is holding a (leafless) palm stem in each hand, which symbolized long life to the Egyptians, the years being represented by the notches on the stem. The winged lion-headed serpents are personifications of the cobra goddess Wadjet. Sadly, a row of Hathor heads has been defaced. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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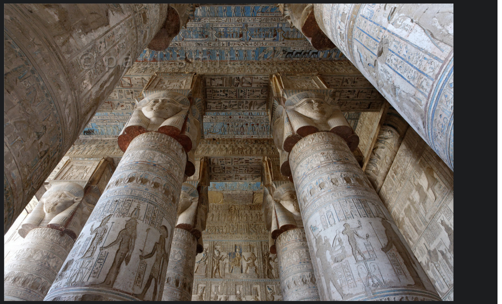

[EGYPT 29521] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". Here we are looking towards the eastern end of the hall. The ceiling has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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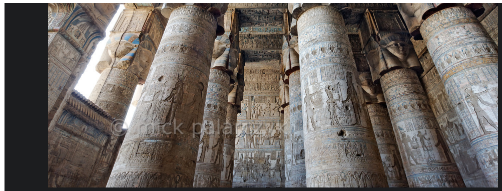

[EGYPT 29522] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". Here we are looking towards the eastern end of the hall. The ceiling has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. One strip has been left uncleaned however and this is visible as a black zone at the upper edge of the picture. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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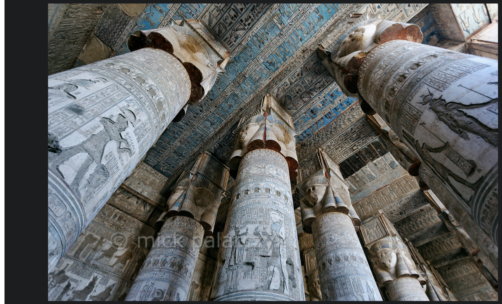

[EGYPT 29524] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces" The ceiling has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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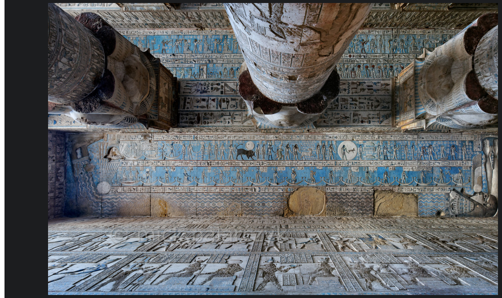

[EGYPT 29526] 'Sky goddess and zodiac in Hathor Temple at Dendera.' The astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera consists of seven separate strips, which are conspicuous by their bright blue colour. Behind the pillars we see the second strip to the east from center. The

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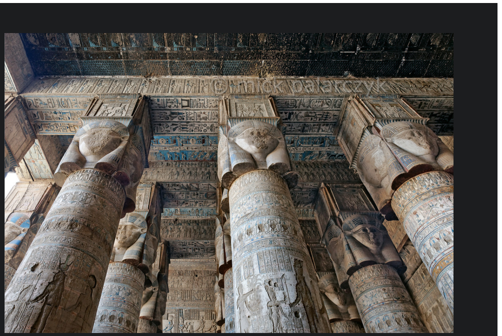

[EGYPT 29523] 'Outer hypostyle hall of Hathor Temple at Dendera.' The columns in the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera are crowned by four-sided capitals carved with the face of the cow-eared goddess. The faces symbolize the four cardinal points of the universe and stress the universal character of the sky goddess Hathor, who was also called "Lady with the four Faces". Here we are looking towards the eastern end of the hall. The ceiling has recently been cleaned of soot and dust and is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. One strip has been left uncleaned however and this is visible as a black zone at the upper edge of the picture. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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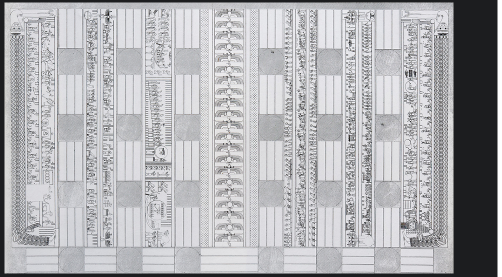

[EGYPT 29525] 'Dendera astronomical ceiling from La Description de 'Egypte.' The ceiling of the outer hypostyle hall (or pronaos) of the Hathor Temple at Dendera is decorated with a complex set of astronomical figures, constellations, planets and a zodiac. This drawing shows the entire ceiling, with the north facing facade at the bottom of the picture. The ceiling decoration can be divided in seven separate strips. The central strip is adorned with repeating images of the vulture goddess Nekhbet. To the east (right-hand side of the picture) as well as to the west of the vultures there are three strips which display the actual astronomical images. The easternmost and westernmost strips have a large image of the sky goddess Nut whose body arches over the twelve constellations of the zodiac. The second strip east from centre displays amongst others the twelve hours of the day and their associated gods, whereas the second strip west from centre has the hours of the night. The first strip east from centre deals with the course of the sun while the first strip west from centre is concerned with the phases of the moon. The ceiling also displays two groups of socalled decans (36 stars that were used to tell the time of night.) One group (the Tanis family) can be found on the eastern- and westernmost strips. The other group (the Seti IB family) inhabits the second strip east from centre and west from centre. The grey squares indicate the positions of the columns. This drawing was made in 1799 by two engineers from Napoleon's army, Jollois and Devilliers, and was consequently published in 'La Description de 'Egypte'.

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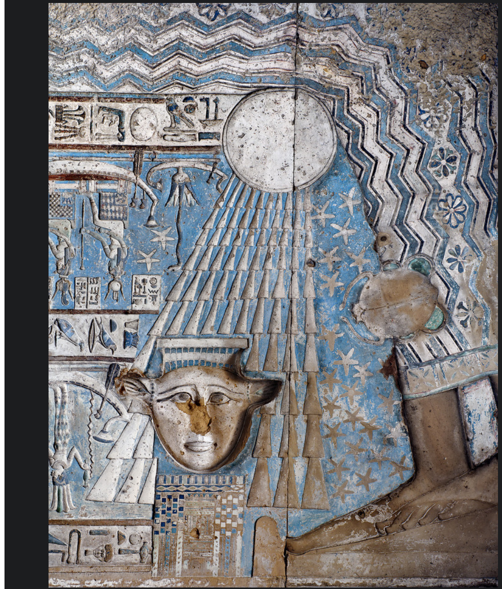
EASTERNMOST STRIP we see in its entirety. It is enveloped by the outstretched body of the sky goddess Nut. On the right she swallows a winged setting sun, which is reborn from her lap on the left during dawn. The wave pattern on Nut's dress symbolizes the cosmic river on which the sun has traveled during the night. The strip actually consists of two registers. The upper register has six zodiac signs: Cancer (between Nut's legs), Gemini, Taurus, Aries, Pisces and Aquarius. These sign are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. This register also has deities who portray the twelve hours of the night, the planets and some ancient Egyptian constellations. The corresponding other six sign of the zodiac can be found on the westernmost ceiling strip (see pictures 29584 till 29590). The lower register of the easternmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 18 till 35 of the Tanis decan family. Stars 1 till 17 and 36 can be found on the westernmost ceiling strip. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.



[EGYPT 29528] 'Birth of the sun in Hathor Temple at Dendera.' The rising sun is born from the lap of sky goddess Nut on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the EASTERNMOST STRIP. The entire strip is enveloped by the outstretched body of the sky goddess Nut and her feet are visible in the right lower corner of this picture. The wave pattern on Nut's dress symbolizes the cosmic river on which the sun traveled during the night. The rays of the rising sun touch the head of the goddess Hathor which is located on top of a simplified image of a temple. The scene portrays the first day of the Egyptian New Year on which a statue of Hathor, brought from a crypt in the temple and placed on its roof, was rejuvenated by the first rays of the New Year sun. A similar scene can be found on the ceiling of the Wabet (see picture 29610). To the right of the sun rays we see Cancer, one of the six zodiac signs that are represented in this ceiling strip. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. To the left of the sun we see (upside down) a small boat carrying a lotus flower from

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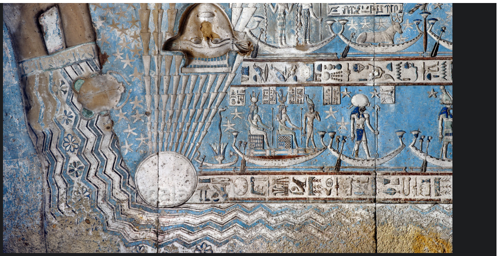

[EGYPT 29527] 'Birth of the sun in Hathor Temple at Dendera.' The rising sun is born from the lap of sky goddess Nut on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the EASTERNMOST STRIP. The entire strip is enveloped by the outstretched body of the sky goddess Nut and her feet are visible in the left upper corner of this picture. The wave pattern on Nut's dress symbolizes the cosmic river on which the sun traveled during the night. The rays of the rising sun touch the head of the goddess Hathor which is located on top of a simplified image of a temple (seen upside down here). The scene portrays the first day of the Egyptian New Year on which a statue of Hathor, brought from a crypt in the temple and placed on its roof, was rejuvenated by the first rays of the New Year sun. To the left of the sun rays we see Cancer, one of the six zodiac signs that are represented in this ceiling strip. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC On the right we see the end of the two registers which make up the rest of this strip. The upper register starts with a boat carrying the standing goddesses Anukis and Satis, who represent a constellation south of the Ecliptic (the astronomical location is known from the famous round zodiac of Dendera in the Louvre). Anukis, as personification of the Nile, is pouring water from two vessels. Satis, another water goddess, is wearing the crown of upper Egypt. This watery constellation is closely associated with the next heavenly body: Sothis (the star Sirius) depicted as a cow on a boat. The rise of Sirius on the eastern horizon, after a few weeks of invisibility, signaled the beginning of the summer Nile flood for the Egyptians and the beginning of the New Year. Next comes a constellation or star which is called 'Horus-who-is-on-his-pillar' and which is south of the Ecliptic (the astronomical location is known from the famous round zodiac of Dendera in the Louvre.) The lower register starts with a small boat carrying a lotus flower from which emerges a snake. The snake is a symbol for the rising sun on the first day of the New Year, the lotus flower being the first object that appeared on the primordial sea on the first day of the world creation. It is similar to the famous image of the sun-snake in a cosmos-bulb which is found in the southern crypt of the temple (see pictures 29604-607). Next follows a boat with a seated Isis and Hathor and a standing Harsomptus, the three most important deities of the temple. The falcon-headed god on a boat to the right of that is a decanal star (nr. 35 in the Tanis decan family of Neugebauer and Parker). For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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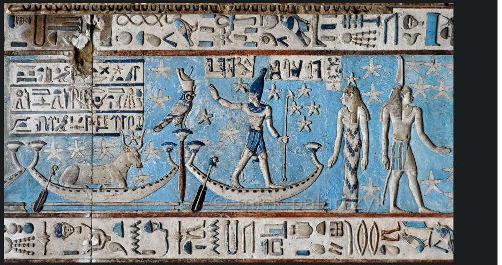

[EGYPT 29529] 'Sirius and Orion sailing across the sky at Dendera.' Sirius and Orion are sailing across the firmament in boats on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. The star Sirius, or Sothis as it was known by the Egyptians, is depicted here as a reclining cow on a boat but the star was also

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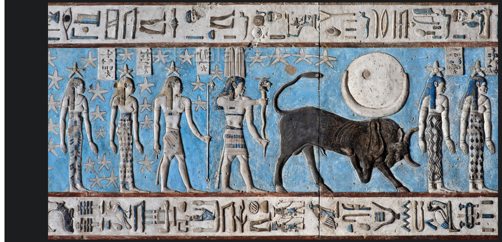
which emerges a snake. The snake is a symbol for the rising sun on the first day of the New Year, the lotus flower being the first object that appeared on the primordial sea on the first day of the world creation. It is similar to the famous image of the sun-snake in a cosmos-bulb which is found in the southern crypt of the temple (see pictures 29604-607). For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.



[EGYPT 29530] 'Zodiac sign Taurus at Dendera.' A black raging bull portrays the zodiac sign Taurus on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The animal seems to stoop under the weight of a big white moon. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. There are six zodiac signs depicted in the entire eastermost strip and the other six can be found on the westernmost ceiling strip of the hall. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. In this detail picture the bull of Taurus is followed by a god with a two-feather crown, holding a ram-headed serpent with both hands. He personifies a constellation or star north of the Ecliptic (the astronomical location is known from the famous round zodiac of Dendera in the Louvre). Behind him, carrying a staff, is the planet Mercury (called 'Sebek' by the Egyptians). In a text dating from the New Kingdom Mercury was described as "Seth in the evening twilight and a god in the morning twilight." Proof that by that time Mercury was known as both evening and morning star. The women with stars on their heads on the left are the goddesses of the 11th and 10th hour of the night and the pair on the right are their colleagues of the 9th and 8th hour. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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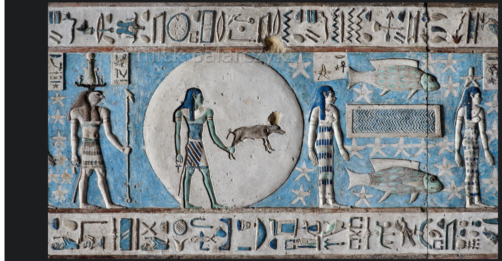

[EGYPT 29532] 'Zodiac sign Pisces at Dendera.' A fish on either side of a pond makes up the zodiac sign Pisces on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. There are six zodiac signs depicted in the entire easternmost strip and the other six can be found on the westernmost ceiling strip of the hall. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The standing women to the left and the right of the fish are the goddesses of the 5th and 4th hour of the night. The disk with a god holding a small pig by a hind foot is interpreted by some scholars as the sun being eclipsed, but this can't be proven. The falcon-headed god on the left is the planet Jupiter (called 'Horus-the-Mystery). For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk

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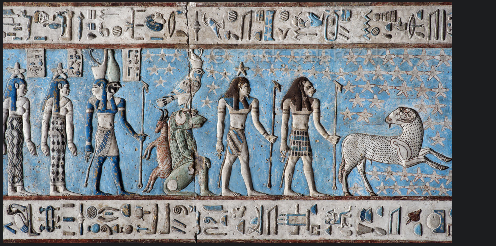
identified with the goddess Isis. The rise of Sirius on the eastern horizon, after a few weeks of invisibility, signaled the beginning of the summer Nile flood for the Egyptians and the beginning of the New Year. The second boat carries a god who personifies the constellation Orion, or Sahu as he was called by the Egyptians. The text above the god describes him as 'Sahu, the soul (ba) of Osiris' and thus it can be understood that Osiris is looking back at his wife Isis (in the shape of a cow) to see if she is following him across the sky. Orion/Osiris as a god looking back first appears in Egyptian iconography in stars clocks on coffin lids of the Middle Kingdom. Between the two boats there is a constellation or star which is called 'Horus-who-is-on-his-pillar' and which is south of the Ecliptic (the astronomical location is known from the famous round zodiac of Dendera in the Louvre). The woman with a star on her head is the goddess of the 12th hour of the night. The man with a feather on his head is the god Shu, who was responsible for keeping the earth and the sky separated. The astronomers who designed this ceiling depicted him together with his sister Tefnut (who is just outside the picture) to represent the twins of the zodiac sign Gemini. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.



[EGYPT 29531] 'Zodiac sign Aries at Dendera.' A jumping ram portrays the zodiac sign Aries on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. There are six zodiac signs depicted in the entire eastermost strip and the other six can be found on the westernmost ceiling strip of the hall. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The lion-headed god following the ram personifies a star or constellation south of the Ecliptic. North of the Ecliptic is the constellation made up of an oryx back to back with a baboon on whose head is perched a falcon. The astronomical location of both heavenly bodies is known from the famous round zodiac of Dendera which is kept in the Louvre. The double-headed god personifies the planet Venus and is accompanied by the caption "The God of the Morning". The double head, though, is probably indicative of the knowledge that Venus could also be an evening star. The women with stars on their heads on the left are the goddesses of the 9th and 8th hour of the night. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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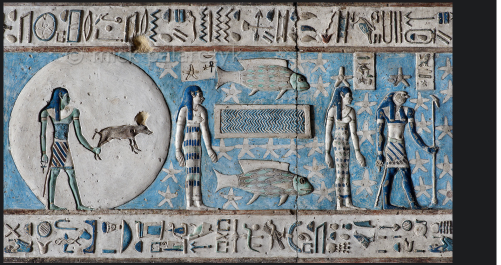

[EGYPT 29533] 'Zodiac sign Pisces at Dendera.' A fish on either side of a pond makes up the zodiac sign Pisces on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST

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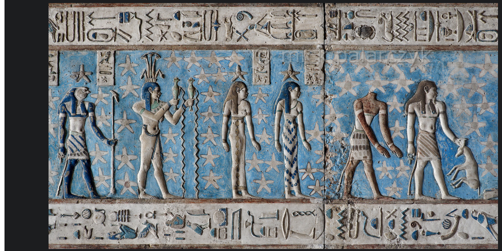

[EGYPT 29534] 'Zodiac sign Aquarius at Dendera.' Wearing a papyrus crown and pouring water from two vessels, the Nile-god Hapi personifies the zodiac sign Aquarius on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. There are six zodiac signs depicted in the entire easternmost strip and the other six can be found on the westernmost ceiling strip of the hall. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC, but of course Hapy is present in Egyptian iconography much earlier. The falcon-headed god on the left is the planet Mars (called 'Horus-the-Red'). The standing women with stars above their heads are the goddesses of the third and second hour of the night. The headless human body personifies a star or constellation north of the Ecliptic. Also north of the Ecliptic is the constellation made up of an human-headed-god holding an oryx by the horns. The astronomical location of both heavenly bodies is known from the famous round zodiac of Dendera which is kept in the Louvre. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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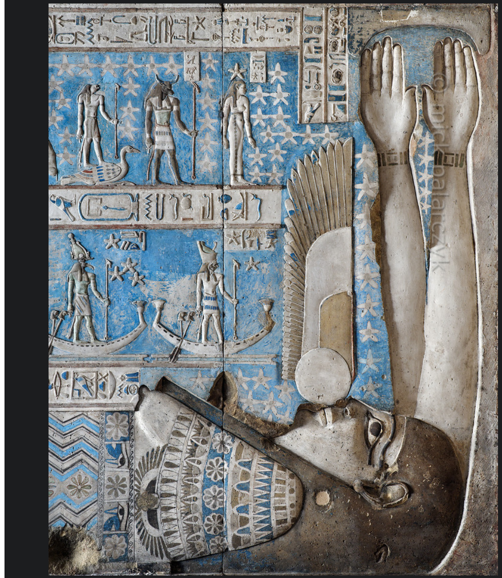

[EGYPT 29536] 'Setting of the sun in Hathor Temple at Dendera.' A winged setting sun is swallowed by the sky goddess Nut on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at the southern end of the EASTERNMOST STRIP. The entire strip is enveloped by the outstretched body of the sky goddess Nut but we only see the upper part of her body in this picture. The wave pattern on Nut's dress (visible in the left lower corner) symbolizes the cosmic river on which the sun will travel during the night. On the left we see the beginning of the two registers which make up the rest of this strip. The upper register begins with a standing woman with a star on her head; she is the goddess of the first hour of the night. The bull-headed god named 'Horus-Bull' personifies the planet Saturn. The falcon-headed god standing on a goose personifies a star or constellation north of the Ecliptic (the astronomical location is known from the famous round zodiac of Dendera which is kept in the Louvre). The lower register has a falcon-headed god and an ibis-headed god in boats. These are the decanal stars nr 18 and 19. In fact, the lower register of the easternmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 18 till 35 of the Tanis decan family. Stars 1 till 17 and 36 can be found on the westernmost ceiling strip. For an overview of the ceiling strip of which a detail is portrayed in this photo, see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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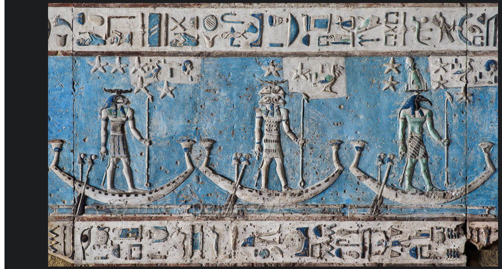

[EGYPT 29538] 'Decanal stars on boats in Hathor Temple at Dendera.' Starry gods are sailing on boats across the firmament on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the EASTERNMOST STRIP. The ram-headed god, the god with four ram heads and the ibis-headed god are the decanal stars 25, 24 and 23. In fact, the lower register of the easternmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 18 till 35 of the Tanis decan family. Stars 1 till 17 and 36 can be found on the westernmost ceiling strip. For an overview of the ceiling strip of which a detail is portrayed in this photo, see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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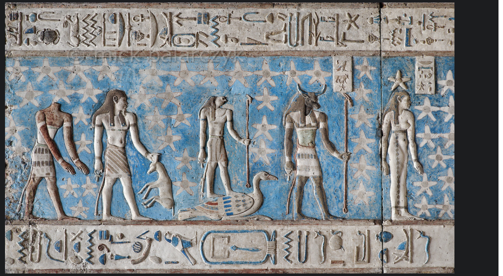
STRIP. There are six zodiac signs depicted in the entire easternmost strip and the other six can be found on the westernmost ceiling strip of the hall. These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The standing women to the left and the right of the fish are the goddesses of the 5th and 4th hour of the night. The disk with a god holding a small pig by a hind foot is interpreted by some scholars as the sun being eclipsed, but this can't be proven. The falcon-headed god on the right is the planet Mars (called 'Horus-the-Red). Other Egyptian astronomical texts mention that the god "travels backwards', which is undoubtedly an allusion to the retrograde movement of Mars. Of course other planets display this movement also, but maybe the Egyptians found it particularly striking in Mars. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.



[EGYPT 29535] 'Bull-headed planet Saturn at Dendera.' A bull-headed god named 'Horus-Bull' personifies the planet Saturn on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the EASTERNMOST STRIP. The standing woman with a star on her head is the goddess of the first hour of the night. The headless human body personifies a star or constellation north of the Ecliptic. Also north of the Ecliptic is the constellation made up of an human-headed-god holding an oryx by the horns. North of the ecliptic as well is the falcon-headed god standing on a goose. The astronomical location of these three heavenly bodies is known from the famous round zodiac of Dendera which is kept in the Louvre. For an overview of this ceiling strip see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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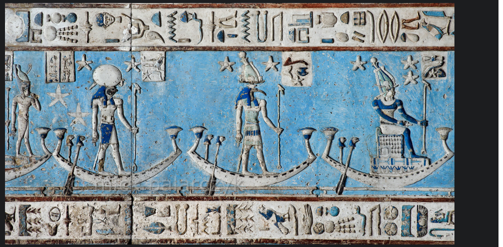

[EGYPT 29537] 'Decanal stars on boats in Hathor Temple at Dendera.' Starry gods are sailing on boats across the firmament on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the EASTERNMOST STRIP. The seated human-headed god and the standing ibis-headed and falcon-headed gods are the decanal stars 33, 34 and 35. In fact, the lower register of the easternmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 18 till 35 of the Tanis decan family. Stars 1 till 17 and 36 can be found on the westernmost ceiling strip. For an overview of the ceiling strip of which a detail is portrayed in this photo, see picture 29526. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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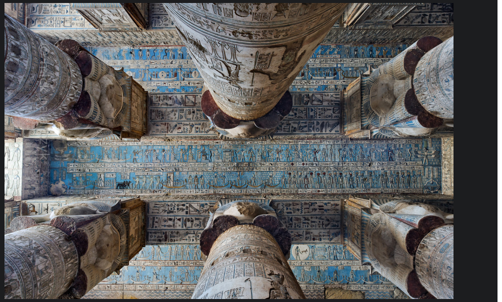

[EGYPT 29539] 'Recently restored Astronomical Ceiling in Hathor Temple at Dendera.' Looking up in the outer hypostyle hall of the Hathor Temple at Dendera gives you a dazzling view of the astronomical ceiling, that was restored between 2006 and 2011. It is a mysterious world inhabited by star gods and zodiac signs but also by weirder creatures such as snakes on tall legs and birds with human heads. The astronomical ceiling consists in total of seven separate strips, which are conspicuous by their bright blue colour, that was invisible under a layer of soot before the restoration. Here we see the three strips east from centre. The Second Strip East from centre we see in its entirety in this picture. It consists of a lower and upper register. The lower register is in its right-hand part inhabited by the goddesses of the twelve hours of the day and their associated deities. In the middle and left-hand part of the register the sun, moon, Sirius, Orion and Venus are sailing across the sky in their boats. The upper register begins and ends with a representation of one of the four winds. On the left are two boats carrying Isis, Osiris, Ra and Harsomptus. The rest is filled with personifications of decanal stars. The decans of Egyptian astronomy were 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 1, 2 and 21 till 36 of the Seti I B decan family. Stars 3 till 20 can be found on the second strip west from centre (see pictures 29572 and 29573.) For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29540] 'Architrave of astronomical ceiling in Hathor Temple at Dendera.' An architrave supporting the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera is decorated with superbly crafted hieroglyphs. The falcon within a square is the hieroglyphic sign for the patron goddess of the temple: Hathor. The astronomical ceiling consists in total of seven separate strips which are supported by six rows of columns with architraves (for an overview see pictures 29525 and 29539). The architrave in this picture is located between the first and second strip east from the central ceiling strip. At the bottom of the picture we see, against a bright blue background, starry deities from the upper register of the second strip east from central (for a detail see photo 29546). The top of the picture shows the lower register of the first strip east from central (for a detail see photo 29558). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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[EGYPT 29542] 'Hieroglyphs in Hathor Temple at Dendera.' An architrave supporting the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera is decorated with superbly crafted hieroglyphs. The falcon within a square is the hieroglyphic sign for the patron goddess of the temple: Hathor. The astronomical ceiling consists in total of seven separate strips which are supported by six rows of columns with architraves (for an overview see pictures 29525 and 29539). The architrave in this picture is located between the first and second strip east from the central ceiling strip. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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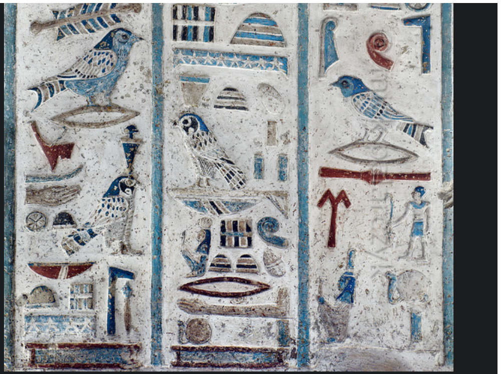

[EGYPT 29541] 'Architrave of astronomical ceiling in Hathor Temple at Dendera.' An architrave supporting the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera is decorated with superbly crafted hieroglyphs. The falcon within a square is the hieroglyphic sign for the patron goddess of the temple: Hathor. In the central column the group of five signs below her name mention that she is the master of Junet (the Egyptian name for Dendera). The falcon placed above three vertical signs in the upper left corner spells the name of Harsomptus, the child-god who was parented by Hathor of Dendera and Horus of Edfu. The name 'Horus of Behdet' (Edfu) is spelled lower down in the same column by a falcon and the four signs to the left of it. He also appears in the right upper corner, but in this case 'Behdet' is written below the falcon. The astronomical ceiling consists in total of seven separate strips which are supported by six rows of columns with architraves (for an overview see pictures 29525 and 29539). The architrave in this picture is located between the first and second strip east from the central ceiling strip (see picture 29540). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29543] 'Baboons worshipping the rising sun at Dendera.' Four baboons are welcoming and worshipping the rising sun on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the SECOND STRIP EAST from centre. Near the left edge of the picture we can just discern the bow of a boat which carries the image of a seated child. This boat carries the rising sun (which is outside the frame of the picture) and is pulled into the eastern sky by three black jackals (called "The Justified"). Four standing baboons await the sun in a worshipping position. The caption over their heads calls them the "Souls of the East". Baboons were observed by ancient Egyptians to screech at the rising sun, warming themselves in its rays, and this probably formed the inspiration for this favourite scene in Egyptian iconography. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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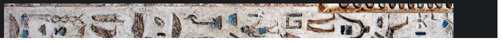

[EGYPT 29544] 'Sun god sailing across the sky at Dendera.' The sun god Ra is sailing across the sky on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the SECOND STRIP EAST from centre. The sun, depicted in his falcon-headed form of Ra-Horakhty ('Ra who is Horus of the Horizons'), is standing in a shrine on his sun-bark. Behind him, the helmsman is manipulating the steering oars. Near the bow a falcon-headed god is spearing Apophis, the big snake that is the archenemy of Ra (only his hieroglyphic signs are shown here, lurking in the water.) The spear bearer is followed by Maat (the goddess of truth) , Isis and Sia (the personification of knowledge). The bark is pulled over the heavenly river by three men, only one of which is visible in this picture. A text placed above them designates them as "Stars that accompany the sun in the southern sky." On the left baboons worship another boat which transports the rising sun (not visible in this picture). The caption over their heads calls them the "Souls of the East". Baboons were observed by ancient Egyptians to screech at the rising sun, warming themselves in its rays, and this probably formed the inspiration for this favourite scene in Egyptian iconography. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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[EGYPT 29546] 'Starry snakes at Dendera.' Snakes in all kind of weird forms populate the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP EAST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the long legged blue serpent represents decan number 36 and is paired off with ebony and gold. The serpent-headed god next to him is decan no. 35 and is associated with gold. The human-headed god, no. 34a, is coupled with quartz and gold. Behind the blue snake are some extra decans that could be used during the last five days of the year (which were not covered by the normal 36 decans.) The snake on the pedestal is associated with ebony and gold. Osiris, seated on a throne, apparently can't be bothered with minerals, since none is mentioned. The standing black snake, however, opts for ebony and gold. In ancient Egypt snakes personified forces of both renewal and destruction. They could for instance symbolize the rising sun and were seen as the souls of gods but could also be demons, such as the monstrous water snake Apophis, who is eternally threatening the voyage of sun god Ra. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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[EGYPT 29545] 'Harsomptus and Ra sailing across the sky at Dendera.' Seated on thrones, the sun god Ra (crowned by a disc) and Harsomptus are sailing across the sky on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP EAST from centre. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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[EGYPT 29547] 'Stars, gods and minerals at Dendera.' Lined up against a starry background these colourful deities inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP EAST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the serpent-headed god on the left is decan no. 35 and is associated with gold. The human-headed god, no. 34a, is coupled with quartz and gold. The seated lion-headed goddess (no. 34) presides over glass and gold. The long legged blue snake (no.33) watches over quartz and gold, while the lion-headed figure on the right (no. 32) is associated with granite and gold. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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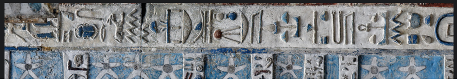

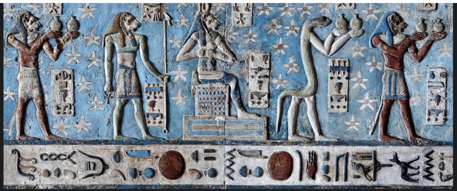

[EGYPT 29548] 'Stars, gods and minerals at Dendera.' Lined up against a starry background these colourful deities inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera, The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP EAST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the lion-headed god on the left (decan no. 32) is associated with granite and gold. The lion-headed god (no. 31a) next to him is coupled with glass and gold. The seated lion-headed goddess (no. 31) presides over carnelian and gold. The long legged green snake (no. 30) watches over glass and gold, while the lion-headed figure on the right (no. 29) is the proud owner of some red jasper and gold. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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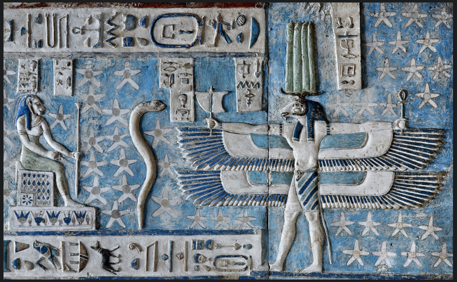

[EGYPT 29550] 'Good wind from the South at Dendera.' Representing the south wind, a ram-headed creature with double outstretched wings, holding a little sail and the 'ankh' sign of life, can be found on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at the southern end of the upper register of the SECOND STRIP EAST from centre. A caption near the head of the wind figure proclaims him to be "the good wind from the south". Wind creatures such as these only appear in Egyptian monuments of the Greek-Roman period. The lion-headed goddess and the snake are decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near each figure. Thus the seated lion-headed goddess (decan no. 22) is associated with carnelian and gold, while the erect white serpent (no. 21) is coupled with dark flint and gold. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during theRoman period (first century AD). Photo Paul Smit.

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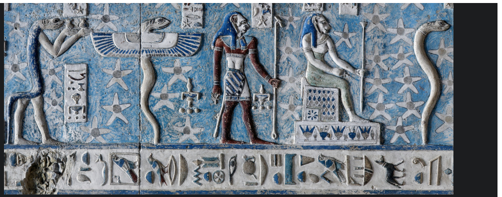

[EGYPT 29549] 'Snakes, stars, and minerals at Dendera.' Lined up against a starry background these colourful deities inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP EAST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the long legged snake on the left (decan no. 24) is associated with garnet and gold. The winged serpent (no. 23) and lion-headed god (no. 22a) are both coupled with silver. The seated lion-headed goddess (no. 22) watches over a treasure of carnelian and gold, while the erect white serpent (no. 21)is associated with dark flint and gold. In ancient Egypt snakes personified forces of renewal as well as of destruction. They could for instance symbolize the rising sun and were seen as the souls of gods but could also be demons, such as the monstrous water snake Apophis, who is eternally threatening the voyage of sun god Ra. For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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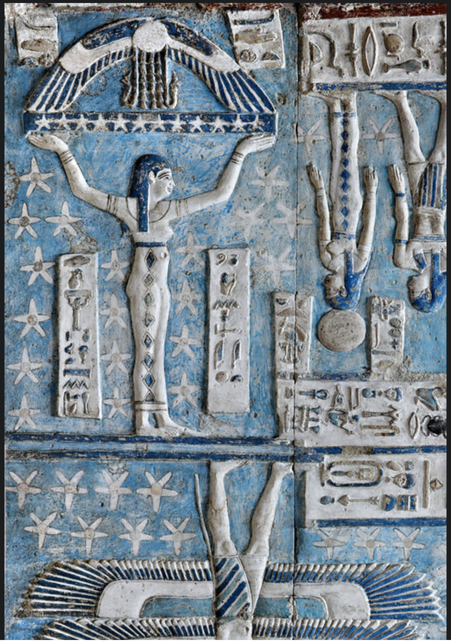

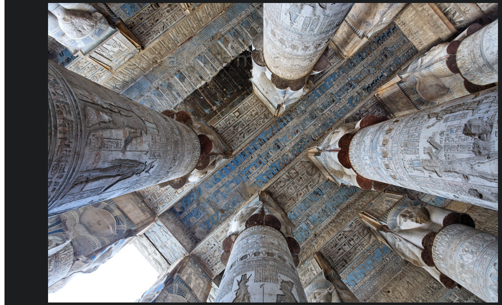

[EGYPT 29552] 'Astronomical ceiling in Hathor Temple at Dendera.' Looking up in the outer hypostyle hall of the Hathor Temple at Dendera gives you a dazzling view of the astronomical ceiling. It is a mysterious world inhabited by star gods and zodiac signs but also by weirder creatures such as snakes on tall legs and birds with human heads. The astronomical ceiling consists in total of seven separate strips, which are conspicuous by their bright blue colour. Here we see, in the upper left corner, the central strip, where the layer of black soot, that until recently covered the entire ceiling, has only been partly cleaned away. The rest of the picture shows the three ceiling strips which are located east from the central one. The FIRST STRIP EAST from centre we see in its entirety in this photo. It is dedicated to the daily course of the sun (and so mirrors the subject of the first strip west from centre which deals with the moon and its phases). It consists of three registers separated by bands of text. In the middle register the sun is traveling across the sky during the twelve hours of the day. For every hour the sun is depicted in its bark, with a goddess, crowned by a sun disk, standing in adoration before its bow. The voyage starts at the left side where the sun god, just after its birth in the morning, is portrayed as a child during the first hour of the day. The lower and upper registers of this ceiling strip are inhabited by deities who protect the sun during its voyage. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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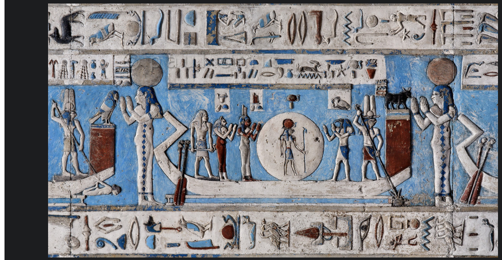

[EGYPT 29554] 'The sun in its bark at Dendera.' Enveloped by the disc of the sun, the sun god Ra is traveling across the sky in his solar bark on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the middle register of the FIRST STRIP EAST from centre. The whole of this register deals with the daily voyage of the sun god and for everyone of the twelve hours the sun is depicted in its bark, with a goddess, crowned by a sun disk, standing in adoration before its bow. The text band below and above this register amongst others mentions that Ra " travels with a joyful heart", that he is "King of Time" and "he guides the heart to fulfill itself". This picture shows Ra's voyage during the fifth hour of the day. On either side of the sun disc, Isis and Thoth are standing in adoration. Behind Isis is the cat-headed goddess Bastet. Near the stern of the boat a pilot is manipulating the two steering oars. Near the bow a falcon-headed god is spearing a turtle, symbol of the evil spirited god Seth. At the left-hand edge of the picture we see a similar falcon-headed god, standing in the bow of the sun bark of the fourth hour. He is spearing a man who belongs to one

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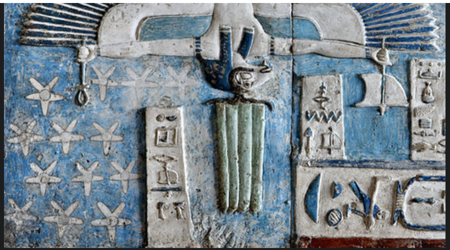

[EGYPT 29551] 'Goddess supporting the sky at Dendera.' A goddess is supporting the sky with raised arms on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. A winged sun disk hovers above it. The ceiling consists of seven separate strips but here we are looking at the southern end of the lower register of the SECOND STRIP EAST from centre. The goddess is one of the four goddesses of the cardinal points of the compass who support the heavens. This one is associated with the south or, as the caption states, with the position of the sun during noon. She is appropriately accompanied by the south wind in the upper register (seen upside down here): a ram-headed creature with double outstretched wings, holding a little sail and the 'ankh' sign of life. A caption near the head of the wind figure proclaims him to be "the good wind from the south". Wind creatures such as these only appear in Egyptian monuments of the Greek-Roman period (see also picture 29550). For an overview of this ceiling strip see picture 29539. This part of the Dendera Temple was built during theRoman period (first century AD). Photo Paul Smit.

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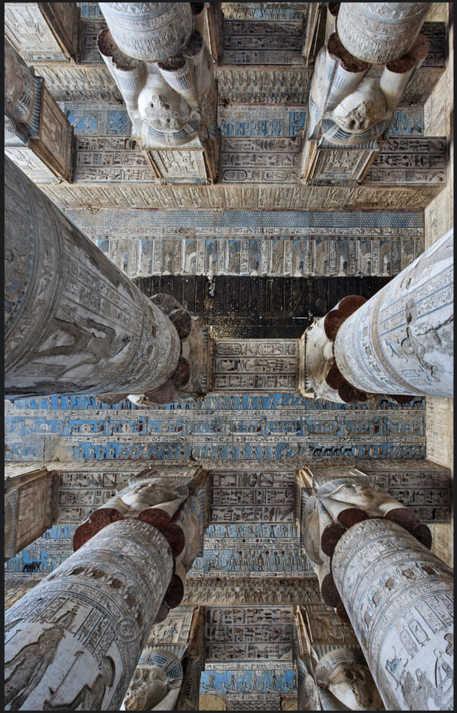

[EGYPT 29553] 'Astronomical ceiling in Hathor Temple at Dendera.' Looking up in the outer hypostyle hall of the Hathor Temple at Dendera gives you a dazzling view of

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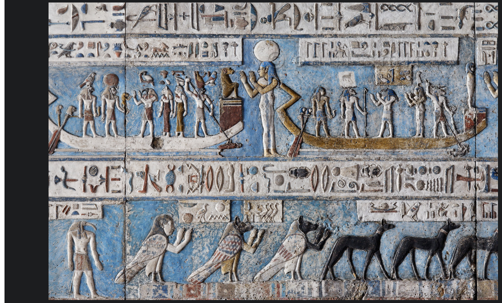
of the sun bark of the fourth hour. He is spearing a man who belongs to one of the traditional enemies of Egypt. For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29556] 'The sun in its bark at Dendera.' Portrayed during the ninth and tenth hour of the day Ra is traveling across the sky in his solar bark on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the middle and lower register of the FIRST STRIP EAST from centre. The whole of the middle register deals with the daily voyage of the sun god and for everyone of the twelve hours the sun is depicted in its bark, with a goddess, crowned by a sun disk, standing in adoration before its bow. The text band below and above this register amongst others mentions that Ra " travels with a joyful heart", that he is "King of Time" and "he guides the heart to fulfill itself". This picture shows Ra's voyage during the ninth and tenth hour of the day. During the ninth hour (on the left) he has the head of a lion and is crowned by a sun disc. Before him stands Thoth in a worshipping position, followed by the cat-headed Bastet and a goddess who is crowned by a wadjet eye. Near the stern of the boat a falcon-headed pilot is manipulating the two steering oars. Near the bow a falcon-headed Horus is spearing a man who belongs to one of the traditional enemies of Egypt. During the tenth hour (on the right) the sun god has the head of a ram. Before him stands Thoth in a worshipping position, followed by the goddess of truth, Maat. Near the bow a ram-headed god is spearing a donkey who is also kept on a chain. The donkey is a symbolical animal for the evil spirited Seth. The lower register of this ceiling strip is inhabited by deities who protect or help the sun during its voyage. The black jackals on the right are called "Sailors of the sun-bark". Next to them are three 'ba' souls in the form of a human-headed and jackal-headed birds with human arms making a worshipping gesture. They are called "Souls of the first day of the month". For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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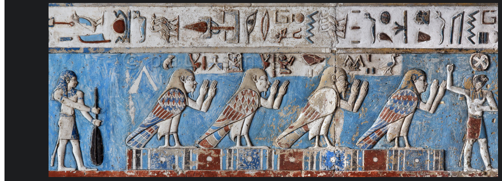

[EGYPT 29558] 'Ba souls on the astronomical ceiling at Dendera.' Four souls in the form of human-headed birds inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the FIRST STRIP EAST from centre. This ceiling strip deals with the daily voyage of the sun god across the sky and for everyone of the twelve hours the sun is depicted in its bark (see pictures 29554 - 29556). The lower register of this strip is inhabited by figures who protect or help the sun during its voyage, such as the sailor holding an oar and the four bird-souls in this picture. Egyptian ideas about the afterlife were complex. A deceased person would not simple become a single soul, but several different spiritual entities. There was for instance the 'ka', that could be nurtured with food and beverages during offerings. Another was the 'ach' an enlightened spirit that woke up in a

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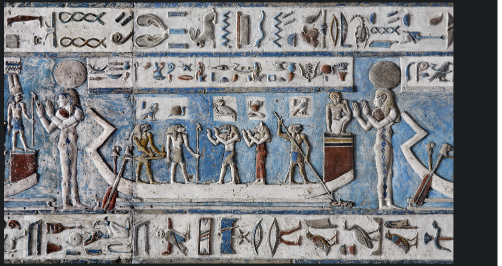
the astronomical ceiling. It is a mysterious world inhabited by star gods and zodiac signs but also by weirder creatures such as snakes on tall legs and birds with human heads. The astronomical ceiling consists in total of seven separate strips, which are conspicuous by their bright blue colour. Here we see, just above the middle of the picture, the central ceiling strip, where the layer of black soot, that until recently covered the entire ceiling, has only been partly cleaned away. Above that we see part of the first and second strip west from centre. The lower half of the picture is filled with parts of the three strips east from centre. The first strip east from centre we see most clearly in this picture, as it is not obscured by columns. It consist of three registers. The middle register deals with the daily voyage of the sun god across the sky. For every one of the twelve hours the sun is depicted in its bark, with a goddess, crowned by a sun disk, standing in adoration before its bow. The lower and upper registers of this ceiling strip are inhabited by deities who protect the sun during its voyage, which progresses from left to right. For a more complete overview of this ceiling strip see picture 29552. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29555] 'The sun in its bark at Dendera.' Worshipped by an ibis-headed Thoth and a cat-headed Bastet, Ra (with dog head) is traveling across the sky in his solar bark on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the middle register of the FIRST STRIP EAST from centre. The whole of this register deals with the daily voyage of the sun god and for everyone of the twelve hours the sun is depicted in its bark, with a goddess, crowned by a sun disk, standing in adoration before its bow. The text band below and above this register amongst others mentions that Ra " travels with a joyful heart", that he is "King of Time" and the "he guides the heart to fulfill itself". This picture shows Ra's voyage during the eight hour of the day. Near the stern of the boat a pilot is manipulating the two steering oars. Near the bow a falcon-headed Horus is spearing the water snake Apophis, the archenemy of Ra. For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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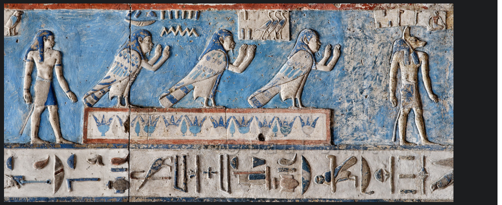

[EGYPT 29557] 'Ba souls on the astronomical ceiling at Dendera.' Three souls in the form of human-headed birds inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the FIRST STRIP EAST from centre. This ceiling strip deals with the daily voyage of the sun god across the sky and for everyone of the twelve hours the sun is depicted in its bark (see pictures 29554 - 29556). The lower register of this strip is inhabited by figures who protect or help the sun during its voyage, such as the three bird-souls in this picture. Egyptian ideas about the afterlife were complex. A deceased person would not simple become a single soul,

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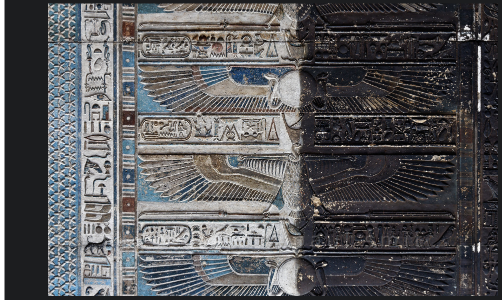
kind of earthly paradise during the night and that in bodily form could perform ordinary tasks such as farming. And then there was the 'ba', a soul that could roam about in the real world during daytime in the form of a bird. For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29560] 'Partly cleaned vulture goddess Nekhbet in Dendera's Hathor Temple.' Images of a winged solar disc and the vulture goddess Nekhbet are alternately displayed on the CENTRAL STRIP of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. A thick layer layer of soot and dust, which had attached itself to the ceiling over the centuries, has recently been cleaned away. However, half of the central strip has been left uncleaned, which stresses the contrast between after and before the cleaning process. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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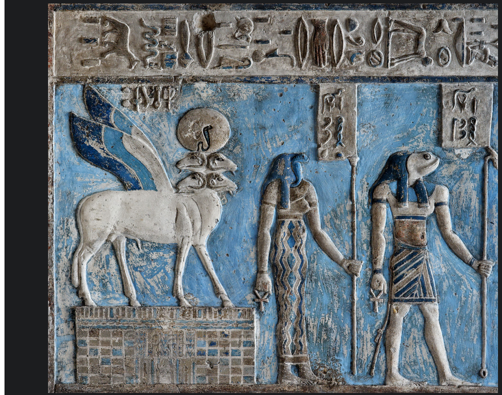

[EGYPT 29562] 'South wind on astronomical ceiling in Hathor Temple at Dendera.' A winged ram with four heads personifies the south wind on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. Wind figures such as these only appear in Egyptian monuments of the Greek-Roman period. On the right we see the frog-headed god Heh and the snake-headed goddess Hehet, who are personifications of infinity. They belong to the eight gods (Ogdoad) who ruled the cosmos before the creation of the world, according to the cosmology which was developed in the city Hermopolis. There were four pairs of frog- and snake-headed male/female gods symbolizing the primeval waters, darkness, invisibility and infinity. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the full moon and which is located at the southern end of the strip. For an overview of the entire strip see picture 29561. Elsewhere on the ceiling there is another representation of the south

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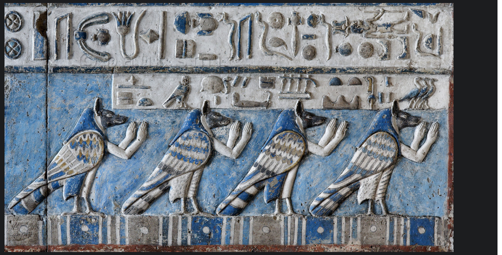
but several different spiritual entities. There was for instance the 'ka', that could be nurtured with food and beverages during offerings. Another was the 'ach' an enlightened spirit that woke up in a kind of earthly paradise during the night and that in bodily form could perform ordinary tasks such as farming. And then there was the 'ba', a soul that could roam about in the real world during daytime in the form of a bird. For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29559] 'Ba souls on the astronomical ceiling at Dendera.' Four souls in the form of jackal-headed birds with human arms inhabit the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the FIRST STRIP EAST from centre. This ceiling strip deals with the daily voyage of the sun god across the sky and for everyone of the twelve hours the sun is depicted in its bark (see pictures 29554 - 29556). The lower register of this strip is inhabited by figures who protect or help the sun during its voyage, such as the four bird-souls in this picture. The caption above their heads reads: "The western souls greet the sun while it sets", which is appropriate because these birds are placed near the end of the register, alongside the 12th bark, which (in the middle register) carries the setting sun. For an overview of this ceiling strip see picture 29552. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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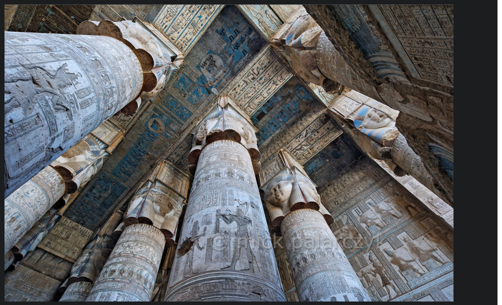
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[EGYPT 29561] 'Astronomical ceiling in Hathor Temple at Dendera.' Looking up in the outer hypostyle hall of the Hathor Temple at Dendera gives you a dazzling view of the astronomical ceiling. It is a mysterious world inhabited by star gods and zodiac signs but also by weirder creatures such as snakes on tall legs and birds with human heads. The astronomical ceiling consists in total of seven separate strips, which are conspicuous by their bright blue colour. Here we are looking at the three ceiling strips which are located west from the central one. The FIRST STRIP WEST from centre we see in its entirety in this photo. It is dedicated to the moon and its phases and so mirrors the subject of the first strip east from centre which deals with the course of the sun (see pictures 29552-29559). The moon strip is divided in three separate panels. The one to the north (near the upper edge of the picture) is dedicated to the waning moon, the middle panel deals with the waxing moon and the one in the south is about the full moon. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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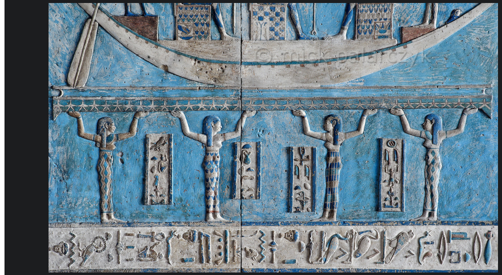
29561. Elsewhere on the ceiling there is another representation of the south wind, for this see picture 29550. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29564] 'Goddesses supporting the sky at Dendera.' The four goddesses of the cardinal points carry the star filled sky on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the full moon and which is located at the southern end of the strip. At the top of the picture we can see the lower part of the boat which carries Osiris as personification of the full moon across the sky (see also photo 29563). The four goddesses who support the sky are associated with the compass points west, north, south and east (from left to right). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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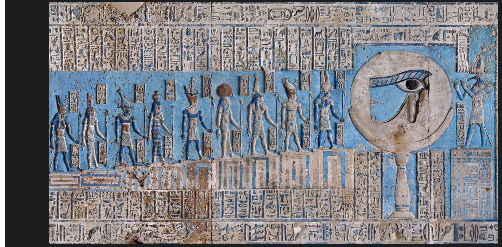

[EGYPT 29566] 'The waxing moon and the Eye of Horus at Dendera.' This forceful image of the moon on a pillar, decorated with the "healed eye" of Horus, can be found on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the waxing moon and which is located at the middle of the strip. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth, who is portrayed at the right-hand side of the picture. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. To the left of the moon are 14 stairs (of which only 9 are visible in this picture) with gods who refer to the 14 days leading up to the full "healed" moon. From right to left they are Min (1), Atum (2), Shu (3), Tefnut (4), Geb (5), Nut (6), Osiris (7), Isis (8) and Horus (9). The other five are outside the frame of this picture but can be seen in photo 29565. For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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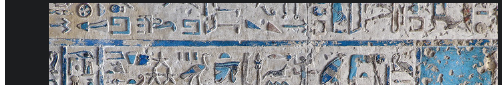

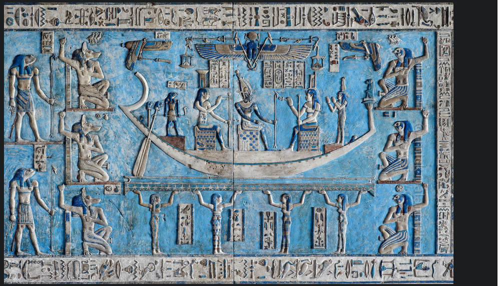

[EGYPT 29563] 'Osiris as personification of the moon at Dendera.' Seated on a throne Osiris sails across the sky as personification of the full moon on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the full moon and which is located at the southern end of the strip. Osiris is accompanied by the seated goddesses Nephtys (left) and Isis, while Maat stands near the bow of the ship. The caption above the ship tells us that Osiris has entered the eye of the moon on the 15th day of the month (that is, during full moon). The starry sky on which the moon boat sails is supported by the four goddesses of the cardinal points (from left to right): west, north, south and east. The kneeling falcon-headed figures on the right are the Souls of Pe and those kneeling on the left, with jackal heads, are the Souls of Nekhen. The Souls of Pe (a town in Lower Egypt) and Nekhen (a town in Upper Egypt) represent the mythological ancestral kings of Egypt from the predynastic period. They were seen as guardians of Lower and Upper Egypt and were thought to walk beside the pharaoh as spirits during certain festivals. On the far left we see two frog-headed gods who belong to the Ogdoad (eight gods) of Hermopolis and who ruled the cosmos before the creation of the world. The upper one personifies the primeval waters and the lower one is associated with darkness. For an overview of the entire strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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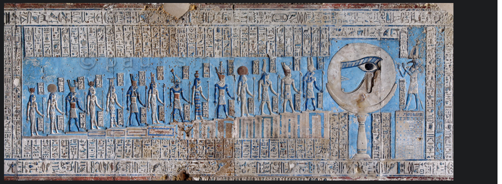

[EGYPT 29565] 'The waxing moon and the Eye of Horus at Dendera.' This forceful image of the moon on a pillar, decorated with the "healed eye" of Horus, can be found on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the waxing moon and which is located at the middle of the strip. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth, who is portrayed at the right-hand side of the picture. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. To the left of the moon are 14 stairs with gods who refer to the 14 days leading up to the full "healed" moon. From right to left they are Min (1), Atum (2), Shu (3), Tefnut (4), Geb (5), Nut (6), Osiris (7), Isis (8), Horus (9), Nephtys (10), Hathor (11), Horus (12), Tanenet (13) and Iunit (14). For an overview of the entire strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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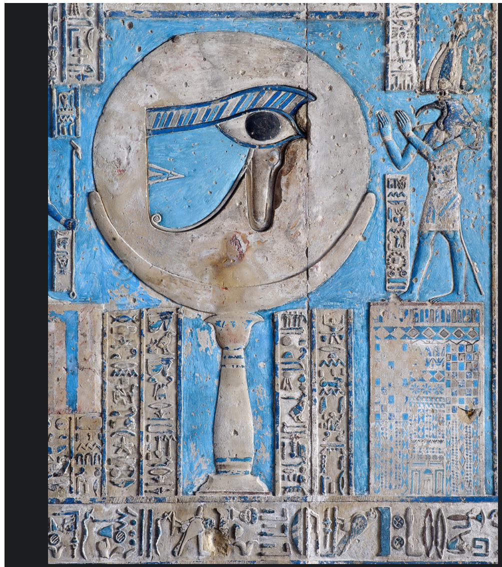

[EGYPT 29568] 'The waxing moon and the Eye of Horus at Dendera.' This forceful image of the moon on a pillar, decorated with the "healed eye" of Horus, can be found on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The moon eye is part of a panel that deals with the waxing moon and which is located at the middle of the strip. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth, who is portrayed at the right-hand side of the picture. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. To the left of the moon are 14 stairs (outside the frame of the picture) with gods who refer to the 14 days leading up to the full "healed" moon. The entire scene can be seen in photo 29565. For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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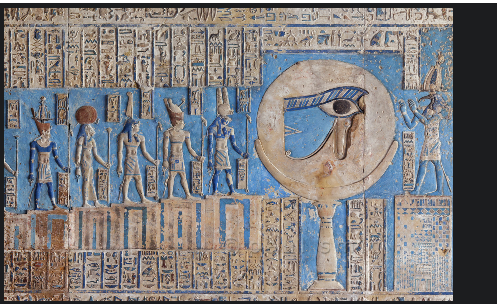

[EGYPT 29567] 'The waxing moon and the Eye of Horus at Dendera.' This forceful image of the moon on a pillar, decorated with the "healed eye" of Horus, can be found on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The deities in this picture form part of a panel that deals with the waxing moon and which is located at the middle of the strip. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth, who is portrayed at the right-hand side of the picture. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. To the left of the moon are 14 stairs (of which only 5 are visible in this picture) with gods who refer to the 14 days leading up to the full "healed" moon. From right to left they are Min (1), Atum (2), Shu (3), Tefnut (4) and Geb (5). The other nine are outside the frame of this picture but can be seen in photo 29565. For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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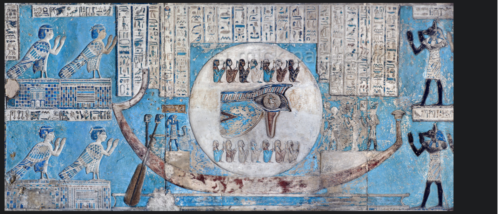

[EGYPT 29569] 'The waning moon and the Eye of Horus at Dendera.' This image of the moon on a boat, decorated with the "healed eye" of Horus, can be found on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The moon eye is part of a panel that deals with the waning moon and which is located at the northern end of the strip. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. In this depiction of the eye the fourteen sitting deities above and below it personify the fourteen days of the waning moon. The four human-headed birds on the left are (according to the caption above them) the "Souls of the sixth day of the month". The caption further mentions that they honour the moon when it begins to renew its cycle on the 15th day of the month (and starts waning). For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29570] 'Souls worshipping the moon at Dendera.' Four souls in the form of human-headed birds are portrayed with arms that make a worshipping gesture on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The bird souls are part of a panel that deals with the waning moon and which is located at the northern end of the strip (see also picture 29569). A caption above the birds identifies them as the "Souls of the sixth day of the month". The caption further mentions that they honour the moon when it begins to renew its cycle on the 15th day of the month (and starts waning). For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

BUY

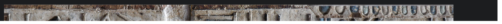
[EGYPT 29572] 'Deities on astronomical ceiling at Dendera.' This detail of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera shows several deities, most of which are related to heavenly bodies. The astronomical ceiling consists of seven separate strips but here we are looking at the southern end of the SECOND STRIP WEST from centre. On the right the lower register has three gods who are pulling a boat which transports a shrine with Atum, the god who personifies the evening sun. Behind it follow a boat which carries the eye of the full moon and another vessel which carries an enthroned Osiris personifying the full moon. Next come three standing gods and the register is concluded with one of the four goddesses of the cardinal points, supporting a starry sky. In this case it is Fayt, associated with the west. She is depicted upside down. This goddess almost touches feet with a winged figure that is standing in the upper register. Sporting two snake heads and holding a little sail, this god can be identified as the west wind. The upper register continues with (from left to right) an enthroned Atum (personification of the evening sun) and a pregnant woman on a pedestal who is identified as the "Sky which gives birth to Atum". Next comes the 'ka' (life force) of Atum, depicted as a sphinx. The human-headed soul bird is identified as Atum-Ra-Horakhty, personifying the sun during its setting, midday position and rising. Next to him, the mummified falcon-headed god is Ra-Horakhty. The rest of the upper register is filled with personifications of decanal stars. The decans of Egyptian astronomy were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 3 till 20 of the Seti I B decan family. In this picture we see (from left to right) two snakes crossing each other (decan no. 20), a lion-headed mummiform god (no. 19a), a lion-headed seated goddess (no. 19), two snakes (no. 18 and 17), a cat-headed god (no. 16a), a lion-headed seated goddess (no. 16) and a snake (no. 15). Decans 10 till 3 from this register can be found in picture 29573. The rest of the stars from this decan family can be found on the second ceiling strip east from centre (see picture 29539). For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

BUY

[EGYPT 29571] 'Souls worshipping the moon at Dendera.' Two souls in the e form of human-headed birds are portrayed with arms that make a worshipping gesture on the astronomical ceiling of the outer hypostyle hall in the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the FIRST STRIP WEST from centre. The bird souls are part of a panel that deals with the waning moon and which is located at the northern end of the strip (see also picture 29569). A caption above the birds identifies them as the "Souls of the sixth day of the month". The caption further mentions that they honour the moon when it begins to renew its cycle on the 15th day of the month (and starts waning). For an overview of the entire ceiling strip see picture 29561. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

BUY

[EGYPT 29573] 'Deities on astronomical ceiling at Dendera.' This detail of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera shows several deities, most of which are related to heavenly bodies and the hours of the night. The astronomical ceiling consists of seven separate strips but here we are looking at the northern end of the SECOND STRIP WEST from centre. The lower register is inhabited by standing goddesses who have a star above their head. They are the personifications of the twelve hours of the night. The actual hour can be discerned from the number of stars which is depicted above the small shrine that is placed behind the goddess. Furthermore each hour-goddess is accompanied by an associated deity which stands behind her. In this picture we see (from left to right) the hour-goddesses from the third till the tenth hour, with the small shrine and associated deity of the eleventh hour just visible near the edge of the photo. The upper register shows on the right a reclining sphinx on a pedestal and the caption above him tells us that he is the 'ka' (life force) of the sun god Ra. The rest of the upper register is filled with personifications of decanal stars. The decans of Egyptian astronomy were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 3 till 20 of the Seti I B decan family. In this picture we see (from right to left) four snakes crossing each other (decan no. 3), a lion-headed seated goddess (no. 4), a lion-headed god carrying a wadjet eye (no. 4a), a snake on a pedestal (no. 5), an erect snake (no. 6), a lion-headed seated goddess (no. 7), a cat-headed god (no. 7a), a snake-headed baboon (no. 8), an erect snake (no. 9), a lion-headed seated goddess (no. 10) and a nude human-headed god (no. 10a). Decans 15 till 20 from this register can be found in picture 29572. The rest of the stars from this decan family can be found on the second ceiling strip east from centre (see picture 29539). For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



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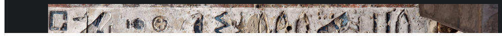
[EGYPT 29574] 'West wind on astronomical ceiling at Dendera.' Holding a little sail in his hand, a double winged creature with two snake heads personifies the west wind on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. Wind figures such as these only appear in Egyptian monuments of the Greek-Roman period. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. The enthroned god wearing the double crown of Upper and Lower Egypt is Atum, personification of the evening sun. An overview of the southern end of this ceiling strip can be found in picture 29572. For an overview of the entire astronomical ceiling see picture 29525. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

BUY

[EGYPT 29576] 'Lions and snakes on astronomical ceiling at Dendera.' Snakes and lions in all kind of forms populate the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the lion-headed mummiform god represents decan number 19a and is paired off with gold. The lion-headed goddess next to him is decan no. 19 and is also associated with iron and gold. The snake with coiled tail, no.18, is coupled with carnelian and gold. And the erect snake which is holding two jars, no. 17, is watching over glass and gold. For other decanal stars in this register see picture 29572 and 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

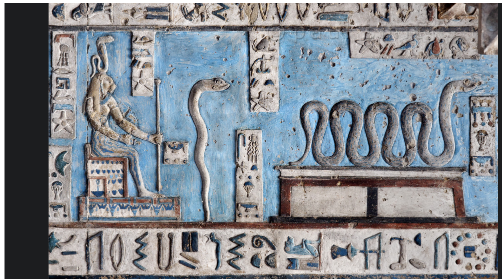


BUY

[EGYPT 29575] 'Sphinx and human-headed bird on astronomical ceiling at Dendera.' A human-headed sphinx on a pedestal inhabits the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The astronomical ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. According to the caption above it, the sphinx can be identified as the 'ka' (life force) of Atum, the god that personifies the evening sun. The human-headed soul bird next to him is identified as Atum-Ra-Horakhty, personifying the sun during its setting, midday position and rising. The mummified falcon-headed god is Ra-Horakhty. The erect serpent which is crossed by a smaller blue snake represents decanal star number 20. For other decanal stars in this register see picture 29572 and 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

BUY

[EGYPT 29577] 'Lions, snakes and a cat on astronomical ceiling at Dendera.' Snakes and lions in all kind of forms populate the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the lion-headed seated goddess on the left represents decan number 10 and is paired off with glass and gold. The erect snake next to her is decan no. 9 and is associated with iron and gold. The snake-headed baboon, no.8, is coupled with turquoise. The cat-headed god, no. 7a, is watching over copper and gold. And the lion-headed seated goddess, no. 7 is associated with gold. For other decanal stars in this register see picture 29572 and 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.



[EGYPT 29578] 'Snakes on astronomical ceiling at Dendera.' Snakes in all kind of forms populate the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. The figures in this picture represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the lion-headed seated goddess on the left represents decan number 7 and is paired off with gold. The erect snake next to her is decan no. 6 and is associated with galena and gold. The coiled snake-on a pedestal, no.5, is coupled with glass and gold. For other decanal stars in this register see picture 29572 and 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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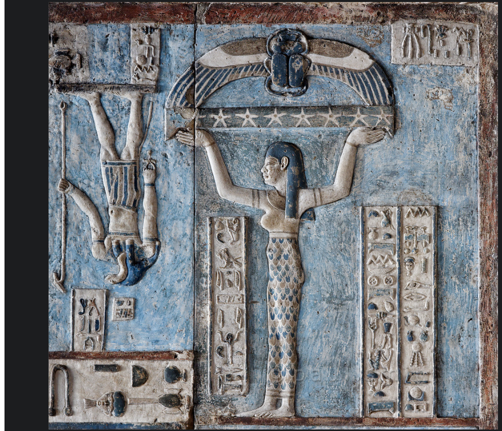

[EGYPT 29580] 'Goddess supporting the sky at Dendera.' A goddess is supporting the sky with raised arms on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. A winged scarab beetle, symbol of the rising sun, hovers above it. The ceiling consists of seven separate strips but here we are looking at the southern end of the lower register of the SECOND STRIP WEST from centre. The goddess is one of the four goddesses of the cardinal points of the compass who support the heavens. This one, called Fayt, is associated with the west. See picture 29572 for a zoomed out view of this ceiling strip. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

BUY

[EGYPT 29579] 'Lions, snakes and a sphinx on astronomical ceiling at Dendera.' Snakes and lions in all kind of forms populate the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the SECOND STRIP WEST from centre. The right hand of the picture shows a sphinx reclining on a pedestal and the caption above him tells us that he is the 'ka' (life force) of the sun god Ra. The rest of the figures in this photo represent decans. Decans were essentially 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as belonging to the Seti I B decan family. A peculiarity of these decans is that each is associated with a certain mineral, metal or type of wood. It is mentioned in a little caption near the lower part of each figure. Thus the group of snakes represent decan number 3 and is paired off with garnet. The lion-headed seated goddess next to them is decan no. 4 and is associated with glass and gold. And the lion-headed god holding a wadjet eye, no.4a, is coupled with turquoise and gold. For other decanal stars in this register see picture 29572 and 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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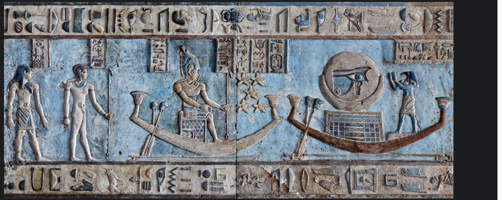

[EGYPT 29581] 'Osiris and the moon on astronomical ceiling at Dendera.' Boats carrying Osiris and the moon sail across the sky on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the SECOND STRIP WEST from centre. Worshipped by Thoth, the boat on the right transports a full moon which is decorated with the Wadjet eye. According to Egyptian mythology Horus lost his eye during a battle with Seth (the murderer of his father Osiris) and the eye (called 'Wadjet') was subsequently healed by Thoth. The destruction and healing of the eye was symbolically coupled by the ancient Egyptians to the waning and waxing of the moon. The boat in the middle of the picture carries an enthroned Osiris personifying the full moon. See picture 29572 for a zoomed out view of this ceiling strip. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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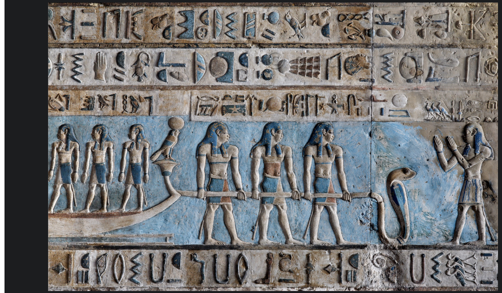

[EGYPT 29582] 'Pulling the sun bark at Dendera.' Three gods are pulling the sun bark across the sky on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the SECOND STRIP WEST from centre. A caption above the three men mentions that "they are the stars who accompany the sun in the northern sky." That fits with the main passenger of the boat: Atum, personification of the evening sun (he is just outside the frame of this photo, but see picture 29572 for zoomed out view). The worshipping man on the right is one of three Souls of the West who welcome the solar bark. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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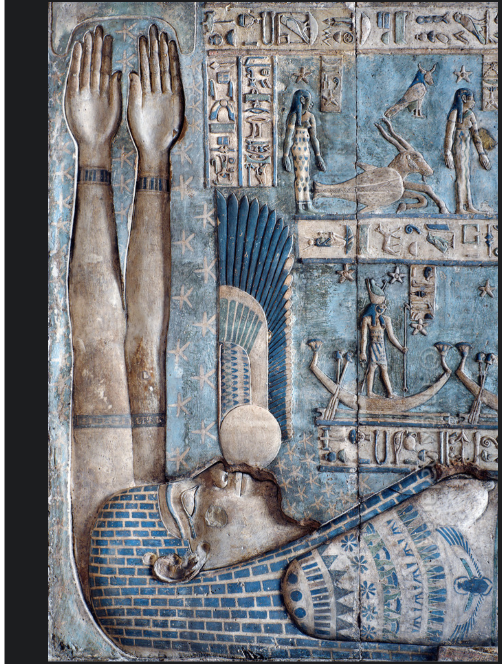

[EGYPT 29584] 'Setting of the sun in Hathor Temple at Dendera.' A winged setting sun is swallowed by the sky goddess Nut on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at the southern end of the WESTERNMOST STRIP. The entire strip is enveloped by the outstretched body

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[EGYPT 29583] 'Hours of the night on astronomical ceiling at Dendera.' Three goddesses of the nightly hours can be seen on this picture of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the SECOND STRIP WEST from centre. The register is inhabited by standing goddesses who have a star above their head. They are the personifications of the twelve hours of the night. The actual hour can be discerned from the number of stars which is depicted above the small shrine that is placed behind the goddess. Furthermore each hour-goddess is accompanied by an associated deity which stands behind her. In this picture we see (from left to right) the hour-goddesses of the fifth, sixth and seventh hour. Other nightly hour-goddesses from this register can be seen in picture 29573. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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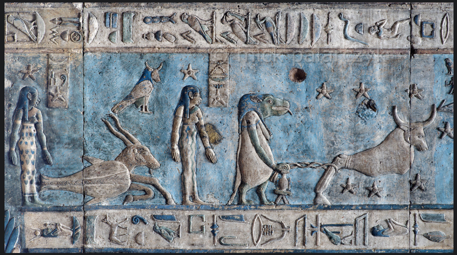

[EGYPT 29585] 'Big Dipper, Draco and Capricorn on astronomical ceiling at Dendera.' This detail of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera shows several deities, most of which are related to heavenly bodies and the hours of the night. The astronomical ceiling consists of seven separate strips but here we are looking at a segment of the upper register of the WESTERNMOST STRIP. The bull-like figure on the right personifies the constellation of the Big Dipper. From other sources we know that he was called Meskhetiu and was associated with the evil god Seth. He is held captured by a chain which is attached to a mooring post that is watched over by a hippopotamus goddess. She is named Isis-Djamet and can be most likely identified with the constellation of Draco. The mooring post is the celestial pole around which the Big Dipper revolved in ancient Egyptian times. And thus the evil Seth/Big Dipper was unable to escape from the guard of Isis (the hippo) and wander off among the rest of the starry gods. (In the last 4000 years the celestial pole has moved away from Draco to the present Polestar, due to precession.) On the left, the two standing goddesses who have a star above their head are personifications of the first and second hour of the night. The goat-headed fish between them is the zodiac sign Capricorn. There are six zodiac signs depicted in the entire westernmost strip (see picture 29587 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC, whereas the hippo and bull constellations are of ancient Egyptian origin. The bull-headed bird above the fish-goat personifies the planet Saturn. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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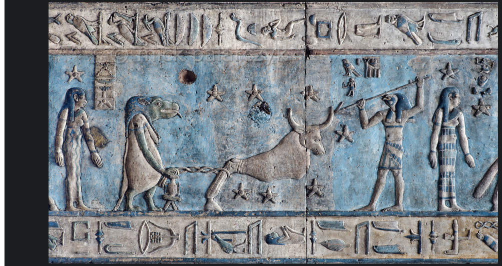
of the sky goddess Nut but we see only the upper part of her body in this picture. After swallowing the sun it will travel through her body and she will give birth to it in the morning at the other end of the strip (see picture 29592). On the right we see the beginning of the two registers which make up the rest of this ceiling strip. In the upper register the two standing goddesses who have a star above their head are personifications of the first and second hour of the night. The goat-headed fish between them is the zodiac sign Capricorn. There are six zodiac signs depicted in the entire westernmost strip (see picture 29587 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The bull-headed bird above the fish-goat personifies the planet Saturn. The god in the boat is decanal star number 17. In fact, the lower register of the westernmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 1 till 17 and 36 of the Tanis decan family. Stars 18 till 35 can be found on the easternmost ceiling strip.(see picture 29526). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.



[EGYPT 29586] 'Big Dipper and Draco on astronomical ceiling at Dendera.' This detail of the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera shows several deities, most of which are related to heavenly bodies and the hours of the night. The astronomical ceiling consists of seven separate strips but here we are looking at a segment of the upper register of the WESTERNMOST STRIP. The bull-like figure in the centre personifies the constellation of the Big Dipper (its seven conspicuous stars are depicted around the figure). From other sources we know that he was called Meskhetiu and was associated with the evil god Seth. He is held captured by chain which is attached to a mooring post that is watched over by a hippopotamus goddess. She is named Isis-Djamet and can be most likely identified with the constellation of Draco. The mooring post is the celestial pole around which the Big Dipper revolved in ancient Egyptian times. And thus the evil Seth/ Big Dipper was unable to escape from the guard of Isis (the hippo) and wander off among the rest of the starry gods. (In the last 4000 years the celestial pole has moved away from Draco to the present Polestar, due to precession.) From the right the Seth bull is speared by a falcon-headed god who is named here "Horus, fighter against enemies". He is likely to represent one of the other circumpolar constellations. In Egyptian mythology Horus fought with Seth after the latter had killed Osiris, father of Horus. On the left and right, the two standing goddesses who have a star above their head are personifications of the second and third hour of the night. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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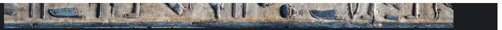

[EGYPT 29587] 'Sagittarius on astronomical ceiling at Dendera.' A winged centaur-like creature portrays the zodiac sign Sagittarius on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the WESTERNMOST STRIP. Sagittarius is depicted with two heads, human in front, lion in back. He also has two tails, the upper one being a scorpion's tail, turned back. There are six zodiac signs depicted in the entire westernmost strip (see picture 29585 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The falcon above Sagittarius is a personification of the planet Jupiter. Standing on either side of Sagittarius, the two goddesses who have a star above their head are personifications of the third and fourth hour of the night. On the left a falcon-headed god who is named "Horus, fighter against enemies" is spearing Seth (who is outside the frame of the picture, but see photo 29586). This Horus likely represents one of the circumpolar constellations. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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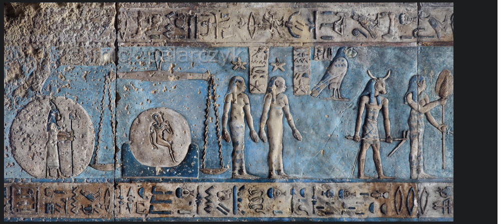

[EGYPT 29589] 'Libra and Virgo on astronomical ceiling at Dendera.' Scales and a woman holding an ear of corn portray the zodiac signs Libra and Virgo on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the WESTERNMOST STRIP. The scales of Libra are positioned over the hieroglyphic sign for 'horizon' (with a child depicted within the circle of the sun), perhaps referring to the horizontality of the scales' arm. There are six zodiac signs depicted in the entire westernmost strip (see picture 29585 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. On the left, the human-headed goddess inside a disk represents a star or constellation which is only known from this astronomical ceiling. The hardly visible falcon above it is thought to represent the planet Venus. In the centre of the picture the two standing women with stars above theirs heads are the goddesses of the eight and ninth hour of the night. The frog-headed falcon (identified by a caption as 'Sebek') is a personification of the planet Mercury. In a text dating from the New Kingdom Mercury was described as "Seth in the evening twilight and a god in the morning twilight." Proof that by that time Mercury was known as both evening and morning star. The bull-headed god holding a hoe has been identified by some scholars as the constellation of Boötes. However, Boötes lies north of the ecliptic and the round zodiac of Dendera (which is kept in the Louvre) places this same bull-headed god south of it, so the identification is not certain. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29588] 'Scorpio on astronomical ceiling at Dendera.' A giant scorpion with curved tail portrays the zodiac sign Scorpio on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the WESTERNMOST STRIP. There are six zodiac signs depicted in the entire westernmost strip (see picture 29585 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The falcon with an Upper Egyptian crown above Scorpio is a personification of the planet Mars. On the right, the human-headed deity with the lower body of a hippopotamus and the tail of a scorpion personifies a star or constellation south of the Ecliptic. North of the Ecliptic is the constellation made up of a jackal standing on a hoe. The astronomical location of both heavenly bodies is known from the famous round zodiac of Dendera which is kept in the Louvre. The standing goddess on the left who has a star in front of her head is a personification of the fifth hour of the night. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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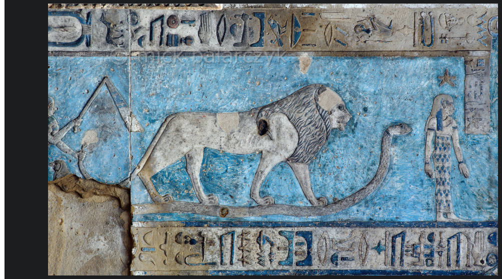

[EGYPT 29590] 'Leo on astronomical ceiling at Dendera.' A lion standing on a snake portrays the zodiac sign Leo on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the upper register of the WESTERNMOST STRIP. Leo is one of the six zodiac signs depicted in the entire westernmost strip (see picture 29585 till 29590) and the other six can be found on the easternmost ceiling strip of the hall (see picture 29526). These signs are of Babylonic-Greek origin and are not found in Egypt before it was conquered by Alexander the Great in 332 BC. The standing woman with a star above her head is the goddess of the 12th hour of the night. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29591] 'Decanal stars on boats in Hathor Temple at Dendera.' Starry creatures are sailing in boats across the firmament on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at a detail of the lower register of the WESTERNMOST STRIP. The squatting baboon, the figure group and the standing god are the decanal stars no. 12, 11 and 10. The boat of no. 11 is transporting the three hieroglyphic signs which make up the name of this heavenly body: a head, an arm and a stand for three water jugs. In fact, the lower register of the westernmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 1 till 17 and 36 of the Tanis decan family. Stars 18 till 35 can be found on the easternmost ceiling strip (see picture 29526). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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[EGYPT 29592] 'Birth of the sun in Hathor Temple at Dendera.' The rising sun is born from the lap of sky goddess Nut in the form a winged scarab beetle on the astronomical ceiling in the outer hypostyle hall of the Hathor Temple at Dendera. The ceiling consists of seven separate strips but here we are looking at the northern end of the lower register of the WESTERNMOST STRIP. The entire strip is enveloped by the outstretched body of the sky goddess Nut but here only her thigh (on the right) and a narrow section of her belly (at the lower edge of the picture) are visible. The wave pattern on Nut's dress symbolizes the cosmic river on which the sun traveled during the night. On the left the standing god in a boat is a personification of decanal star number 36. In fact, the lower register of the westernmost strip is entirely filled with figures who are standing or sitting in boats. These are the decans, 36 stars or star groups near the ecliptic whose rise or transit could be used to tell the time during the night. Eventually they were also used by astronomers as place-markers in the sky to divide up the Ecliptic in equal portions. Decans first appear during the Middle Kingdom on the inside of coffin lids, providing the deceased with his own private start clock. Unfortunately, during the subsequent centuries many different lists of decanal stars were developed and very few of these stars can be identified on a modern star map. The decans in this register were listed by Neugebauer and Parker as stars 1 till 17 and 36 of the Tanis decan family. Stars 18 till 35 can be found on the easternmost ceiling strip (see picture 29526). This part of the Dendera Temple was built during the Roman period (first century AD). Photo Mick Palarczyk.

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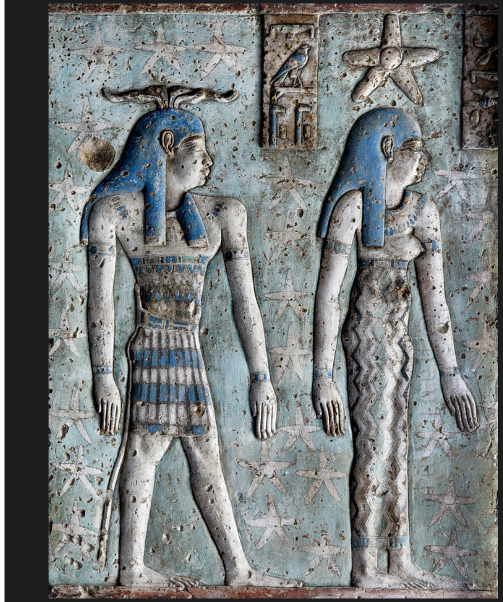

[EGYPT 29594] 'The tenth hour of the night at Dendera.' Entering the outer hypostyle hall of the Hathor Temple at Dendera is like stepping into an ancient time machine. The entire ceiling of the hall is covered with hundreds of figures who have some relation to Time and the revolving Heavens. So it is very appropriate that, at the very entrance of the hall, the architraves that rest on the facade columns are decorated with the goddesses of the hours of the night and the day. In this picture we see, crowned with a star, the goddess of the tenth hour of the night. She is followed by a deity who is associated to this particular hour. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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[EGYPT 29593] 'The sixth and eight hour of the night at Dendera.' Entering the outer hypostyle hall of the Hathor Temple at Dendera is like stepping into an ancient time machine. The entire ceiling of the hall is covered with hundreds of figures who have some relation to Time and the revolving Heavens. So it is very appropriate that, at the very entrance of the hall, the architraves that rest on the facade columns are decorated with the goddesses of the hours of the night and the day. In this picture we see, crowned with a star, the goddesses of the sixth (above) and eight hour (below) of the night. Both goddesses are followed by a deity who is associated to that particular hour. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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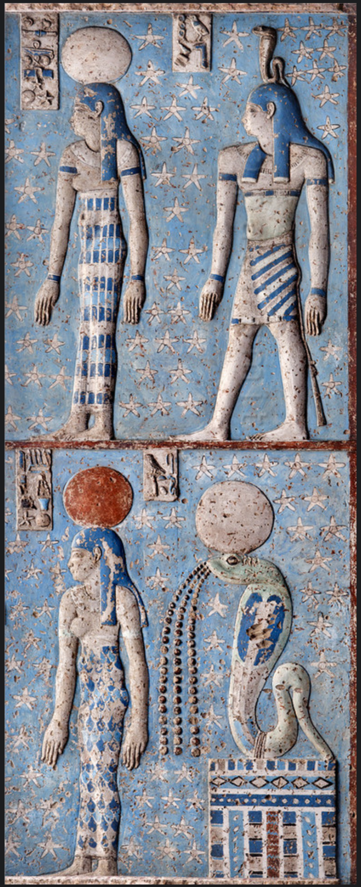

[EGYPT 29595] 'The second and fourth hour of the day at Dendera.' Entering the outer hypostyle hall of the Hathor Temple at Dendera is like stepping into an ancient time machine. The entire ceiling of the hall is covered with hundreds of figures who have some relation to Time and the revolving Heavens. So it is very appropriate that, at the very entrance of the hall, the architraves that rest on the facade columns are decorated with the goddesses of the hours of the night and the day. In this picture we see, crowned with a sun disk, the goddesses of the second (above) and fourth hour (below) of the day. Both goddesses are followed by a deity who is associated to that particular hour. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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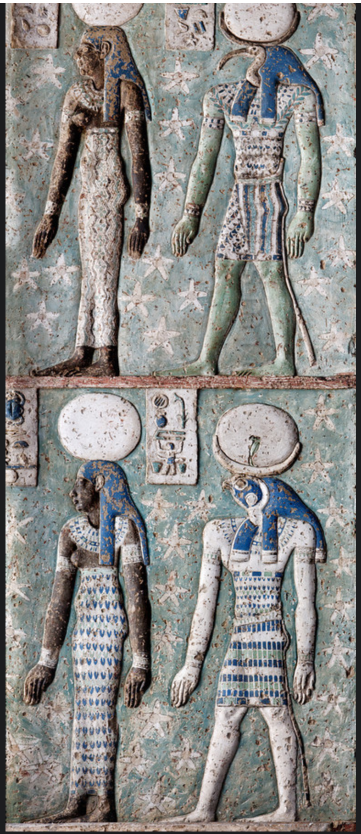

[EGYPT 29596] 'The sixth and eight hour of the day at Dendera.' Entering the outer hypostyle hall of the Hathor Temple at Dendera is like stepping into an ancient time machine. The entire ceiling of the hall is covered with hundreds of figures who have some relation to Time and the revolving Heavens. So it is very appropriate that, at the very entrance of the hall, the architraves that rest on the facade columns are decorated with the goddesses of the hours of the night and the day. In this picture we see, crowned with a sun disk, the goddesses of the sixth (above) and eight hour (below) of the day. Both goddesses seem to be of Nubian descent and are followed by a deity who is associated to that particular hour. This part of the Dendera Temple was built during the Roman period (first century AD). Photo Paul Smit.

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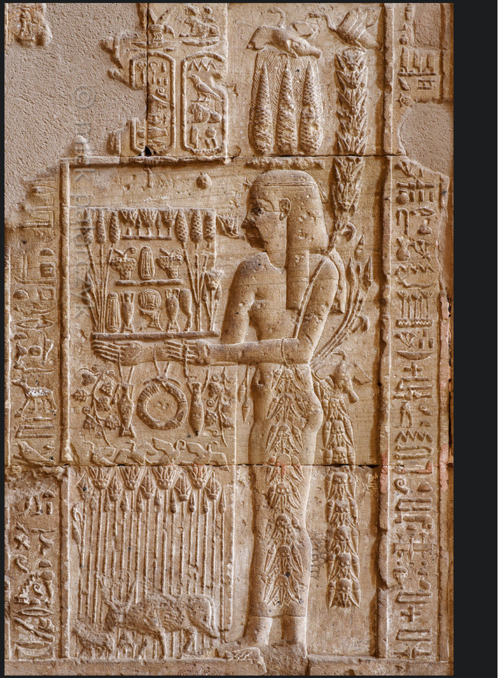

[EGYPT 29597] 'Fertility goddess at Dendera.' A fertility goddess is presenting a tray with ears of corn, bread, flowers and grapes, not unlike the Basket of Plenty that is usually associated with Demeter, the Greek goddess of Harvest. This Egyptian goddess has three ears of corn as a headdress and has several garlands of flowers wrapped around her body. The relief is located on the lower part of the (interior) western wall of the outer hypostyle hall in the Hathor Temple at Dendera. This part of the temple was built during the first century AD. Photo Mick Palarczyk.

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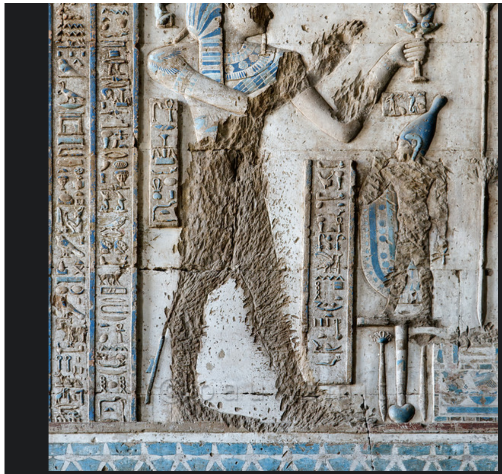

[EGYPT 29598] 'Vandalized Emperor Nero at Dendera.' A relief in the Hathor Temple at Dendera shows the Roman Emperor Nero as a pharaoh. He is presenting a mirror which is decorated with the head of Hathor. The lower half of the image has been chiseled away with fervor, presumably by christians. The relief is located on the (interior) eastern wall of the outer hypostyle hall of the temple and dates from the first century AD. Photo Paul Smit.

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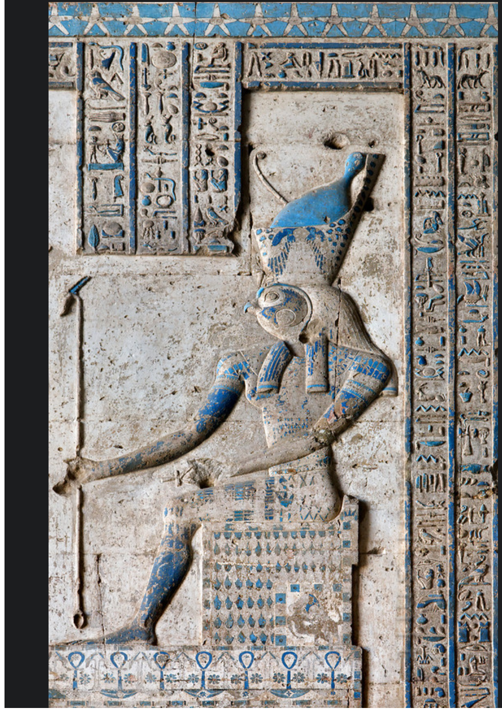

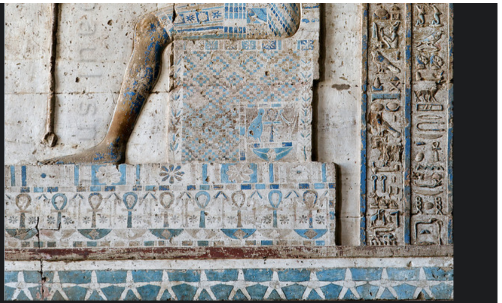

[EGYPT 29599] 'Horus in Dendera.' A relief in the Hathor Temple at Dendera shows Horus of Edfu, sitting on a throne and wearing the combined crowns of Upper and Lower Egypt. The relief is located on the (interior) eastern wall of the outer hypostyle hall of the temple and dates from the first century AD. Photo Paul Smit.

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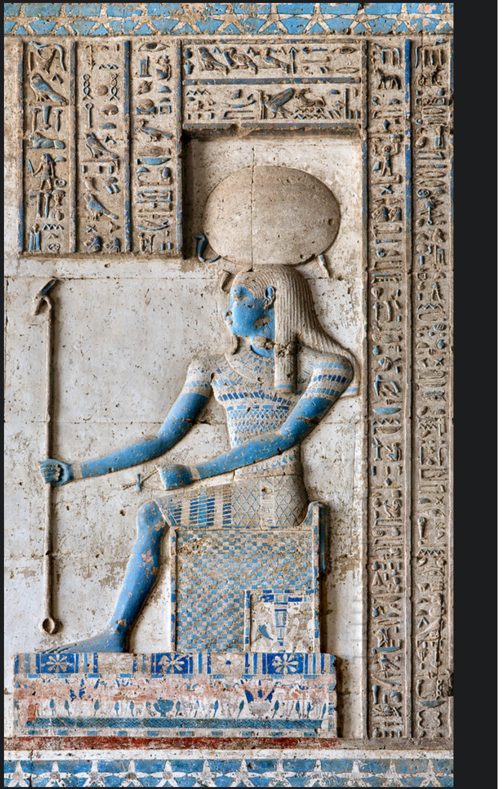

[EGYPT 29601] 'Harsomptus in Dendera.' A relief in the Hathor Temple at Dendera shows the god Harsomptus (also called Ihy) sitting on a throne. He was the child of Hathor of Dendera and Horus of Edfu. During a yearly festival Hathor traveled from Dendera to Edfu where she met Horus and conceived their child Harsomptus. The relief is located on the (interior) eastern wall of the outer

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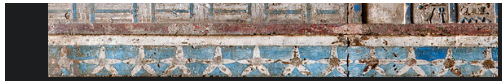

[EGYPT 29600] 'Horus in Dendera.' A relief in the Hathor Temple at Dendera shows Horus of Edfu, sitting on a throne and wearing the combined crowns of Upper and Lower Egypt. The relief is located on the (interior) eastern wall of the outer hypostyle hall of the temple and dates from the first century AD. Photo Paul Smit.

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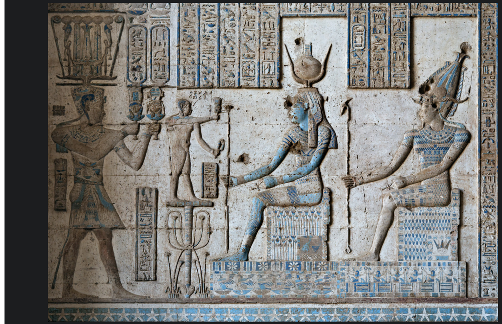

[EGYPT 29602] 'Nero, Isis and Osiris in Dendera.' A relief in the Hathor Temple at Dendera shows Isis (with sundisk) and Osiris sitting on thrones. The latter is actually described here as "Osiris Unefer", the last part of the name ("He who is always good") being presented within a cartouche. On the left Roman Emperor (and Pharaoh) Nero is presenting two sistrums, ritual musical instruments decorated with the head of Hathor. Before him stands the child god Ihy, son of Hathor and Horus. The relief is located on the (interior) eastern wall of the outer hypostyle hall of the Dendera temple and dates from the first century AD. Photo Paul Smit.

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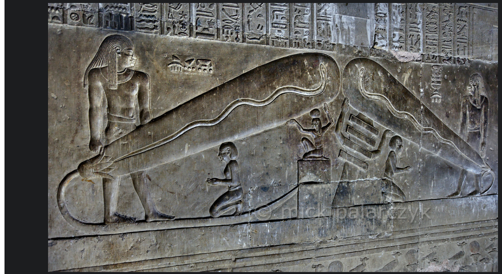

[EGYPT 29604] 'Creation of the cosmos in Dendera.' Some of the most famous images from the Hathor Temple at Dendera can be found in the crypt beneath its southern wall. The reliefs here portray human figures next to bulb-like objects reminiscent of oversized light bulbs. What we witness here is the creation of the cosmos, in the from of an elongated bulb. It springs from a lotus-flower on a boat, the lotus being the first object that floated on the primordial sea, according to Egyptian cosmology. From the flower also appears a snake, which is equated to the rising sun and the god Harsomptus and which is enveloped by the cosmos. Harsomptus is also present in human form, standing behind the bulb and his ka (living essence) is kneeling beneath the bulb. In the representation on the left the cosmos-bulb with its sun-snake is supported by the God of infinity, Heh, kneeling on a square base. The bulb on the right is supported by a Djed pillar with arms, symbol of stability and continuity. A similar sun-snake emerging from a lotus flower can be found on the astronomical ceiling of the outer hypostyle hall (see pictures 29527 and 29528.) It is in this crypt that the golden statue of the ba (soul) of Hathor (mother of Harsomptus) was kept. And it was probably here that the sacred

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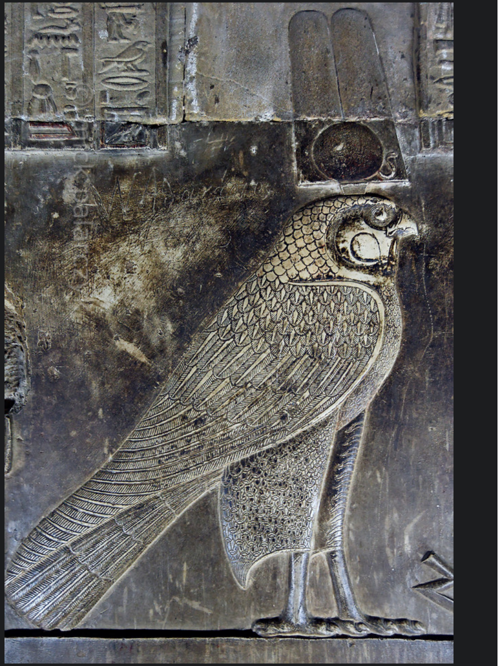
hypostyle hall of the temple and dates from the first century AD. Photo Paul Smit.



[EGYPT 29603] 'Harsomptus in Dendera.' A relief in the Hathor Temple at Dendera shows the god Harsomptus (also called Ihy) in the form of a falcon. He was the child of Hathor of Dendera and Horus of Edfu. During a yearly festival Hathor traveled from Dendera to Edfu where she met Horus and conceived their child Harsomptus. The relief is located in the underground crypt beneath the southern wall of the temple. It was carved into a block of limestone, which enabled a finer detail than the sandstone which makes up the bulk of the building. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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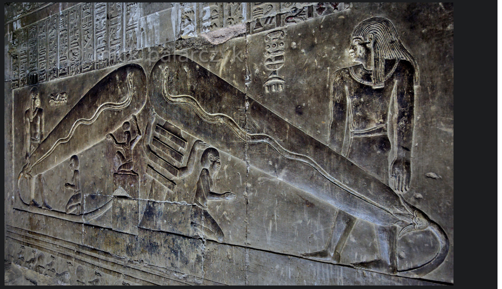

[EGYPT 29605] 'Creation of the cosmos in Dendera.' Some of the most famous images from the Hathor Temple at Dendera can be found in the crypt beneath its southern wall. The reliefs here portray human figures next to bulb-like objects reminiscent of oversized light bulbs. What we witness here is the creation of the cosmos, in the from of an elongated bulb. It springs from a lotus-flower

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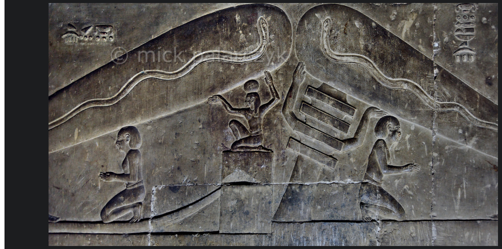
procession started on the eve of the first day of the New Year, bringing the statue of the goddess to the roof of the temple, just as the newly created sun rose from the abyss on the First Day. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.



[EGYPT 29606] 'Creation of the cosmos in Dendera.' Some of the most famous images from the Hathor Temple at Dendera can be found in the crypt beneath its southern wall. The reliefs here portray human figures next to bulb-like objects reminiscent of oversized light bulbs. What we witness here is the creation of the cosmos, in the from of an elongated bulb. It springs from a lotus-flower (just outside the right and left frame of the picture) on a boat, the lotus being the first object that floated on the primordial sea, according to Egyptian cosmology. From the flower also appears a snake, which is equated to the rising sun and the god Harsomptus and which is enveloped by the cosmos. Kneeling beneath the bulb is the ka (living essence) of Harsomptus. In the representation on the left the cosmos-bulb with its sun-snake is supported by the God of infinity, Heh, kneeling on a square base. The bulb on the right is supported by a Djed pillar with arms, symbol of stability and continuity. A similar sun-snake emerging from a lotus flower can be found on the astronomical ceiling of the outer hypostyle hall (see pictures 29527 and 29528.) It is in this crypt that the golden statue of the ba (soul) of Hathor (mother of Harsomptus) was kept. And it was probably here that the sacred procession started on the eve of the first day of the New Year, bringing the statue of the goddess to the roof of the temple, just as the newly created sun rose from the abyss on the First Day. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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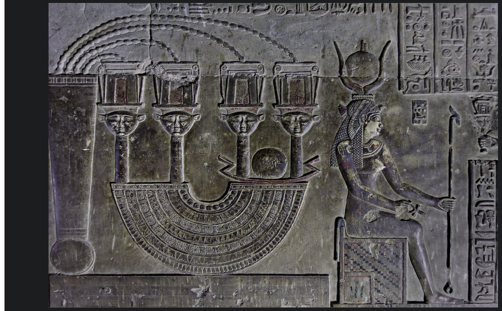

[EGYPT 29608] 'Menat necklace in Dendera.' The crypt below the southern wall of the Hathor Temple at Dendera was used for the safe keeping of several sacred objects and statues used in the rites of Hathor. On the walls of the crypt these objects are depicted in reliefs and described in some detail. Here we see such an object: a Menat necklace, which, when held in the hand and shaken, produced a rustling sound that was thought to please the goddess Hathor. The object consisted of a counterweight, which, when worn, was meant to be located at the back of the neck and which was connected by beaded strings to four sistrums and the actual semicircular necklace. The sistrums were musical instruments in their own right and each was decorated with the face of Hathor. The faces symbolized the four cardinal points of the universe and stress the universal character of the sky goddess

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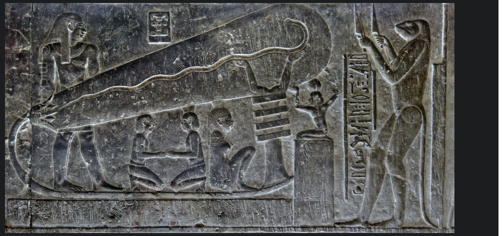
the cosmos, in the from of an elongated bulb. It springs from a lotus-flower on a boat, the lotus being the first object that floated on the primordial sea, according to Egyptian cosmology. From the flower also appears a snake, which is equated to the rising sun and the god Harsomptus and which is enveloped by the cosmos. Harsomptus is also present in human form, standing behind the bulb and his ka (living essence) is kneeling beneath the bulb. In the representation on the left the cosmos-bulb with its sun-snake is supported by the God of infinity, Heh, kneeling on a square base. The bulb on the right is supported by a Djed pillar with arms, symbol of stability and continuity. A similar sun-snake emerging from a lotus flower can be found on the astronomical ceiling of the outer hypostyle hall (see pictures 29527 and 29528.) It is in this crypt that the golden statue of the ba (soul) of Hathor (mother of Harsomptus) was kept. And it was probably here that the sacred procession started on the eve of the first day of the New Year, bringing the statue of the goddess to the roof of the temple, just as the newly created sun rose from the abyss on the First Day. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.



[EGYPT 29607] 'Creation of the cosmos in Dendera.' Some of the most famous images from the Hathor Temple at Dendera can be found in the crypt beneath its southern wall. The reliefs here portray human figures next to bulb-like objects reminiscent of oversized light bulbs. What we witness here is the creation of the cosmos, in the from of an elongated bulb. It springs from a lotus-flower on a boat, the lotus being the first object that floated on the primordial sea, according to Egyptian cosmology. From the flower also appears a snake, which is equated to the rising sun and the god Harsomptus and which is enveloped by the cosmos. Harsomptus is also present in human form, standing behind the bulb. The top of the cosmos-bulb is supported by the God of Infinity, Heh, kneeling on a square base, while the sun-snake is supported by a Djed pillar with arms, symbol of stability and continuity. Sitting beneath the bulb are the goddess Hathor (on the right) and, facing each other, two representations of the ka (living essence) of Harsomptus. Upu, the frog-headed baboon on the right holding two knives in his hands, is a protective genie. It is in this crypt below the southern wall that the golden statue of the ba (soul) of Hathor (mother of Harsomptus) was kept. And it was probably here that the sacred procession started on the eve of the first day of the New Year, bringing the statue of the goddess to the roof of the temple, just as the newly created sun rose from the abyss on the First Day. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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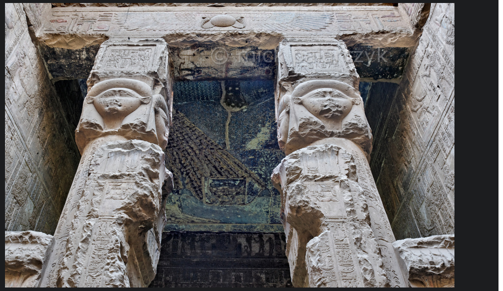

[EGYPT 29609] 'Wabet in Dendera.' The Wabet in the Hathor Temple at Dendera is a kiosk fronted by two columns with Hathor heads. During the New Year's

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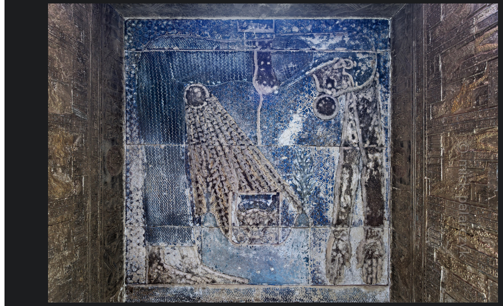
Hathor, who was also called "Lady with the four Faces". Between two of the heavenly sistrums the solar bark glides through the sky. On the right we see Isis seated on a throne. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.



[EGYPT 29610] 'Ceiling of the Wabet in Dendera.' The Wabet in the Hathor Temple at Dendera is a kiosk located to the west of its central shrine. During the New Year's Festival the golden statue of the ba (soul) of Hathor was brought here from a crypt below the south wall of the temple, where it was stored during the rest of the year. In the Wabet the statue was anointed, clothed and otherwise prepared for its journey to the roof of the temple on the eve of the first day of the year, where it would be rejuvenated by the rays of the New Year sun. Here we see the ceiling of the Wabet, decorated with an image of the temple (a Hathor head within a square) which is placed on the hieroglyphic sign for horizon and which is flanked by two heavenly sycamore trees. The temple is touched by the rays of the rising sun on the first day of the New Year. The sun is appearing from the lap of the sky goddess Nut, after having finished the nightly travel through her body which stands arched over the world and a mass of stars. The wave pattern on Nut's dress symbolizes the cosmic river on which the sun has traveled after she swallowed it in the evening. A similar scene of the rising sun casting its rays on the temple can be found on the astronomical ceiling of the outer hypostyle hall (see picture 29528). This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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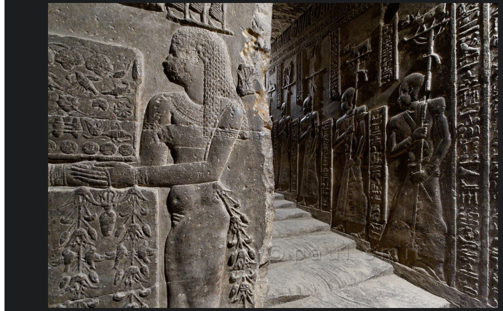

[EGYPT 29612] 'Stairs leading to temple roof at Dendera.' A relief in the temple of Dendera shows a fertility goddess (left) who is carrying a tray with breads and flowers down the western stairs of the temple. She is part of a procession which is accompanying a shrine (not in this picture) containing a statue of the soul of Hathor. On the temple roof the statue has been revitalized by the sun rays of the first day of the Egyptian year and is afterwards returned to a underground crypt where it is kept for the rest of the year. The left-hand side (facing up) of the winding stairs shows the descending procession while the right-hand side shows the same cortège climbing the stairs. Four standard bearing priests which are part of the ascending procession can be seen on the right side of the picture. This part of the temple dates from the first century AD. Photo Paul Smit.

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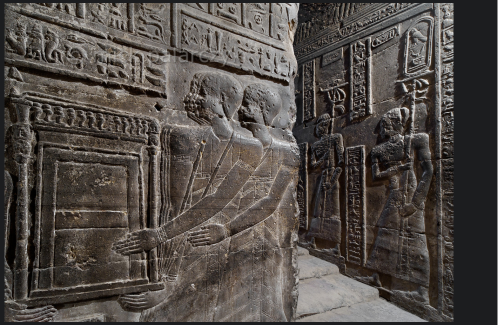
Festival the golden statue of the ba (soul) of Hathor was brought here from a crypt below the south wall of the temple, where it was stored during the rest of the year. In the Wabet the statue was anointed, clothed and otherwise prepared for its journey to the roof of the temple on the eve of the first day of the year, where it would be rejuvenated by the rays of the New Year sun. The ceiling of the Wabet is decorated with an image of the temple (a Hathor head within a square) which is touched by the rays of the sun (the sun itself is hidden behind the left column.) The Wabet ("Pure Place") probably derives its name from embalming kiosks in which royal and private corpses were embalmed and prepared for rejuvenation in the afterlife. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.



[EGYPT 29611] 'Stairs leading to temple roof at Dendera.' A relief in the temple of Dendera shows five priests carrying a shrine down the western stairs of the Hathor Temple at Dendera. Four of them are depicted one behind the other while the fifth is shown separate. Just beyond the frame of the picture another group of four priests is carrying the front side of the shrine. The heavy object is supported by straps which pass around the priests' necks. According to inscriptions on the temple walls the shrine contains a golden statue of the soul (ba) of the goddess Hathor in the form of a human headed bird. Via this winding stairway the statue has been taken to a kiosk on the roof of the temple where the sun rays of the first day of the Egyptian year have revitalized it. Afterwards the priests (shown here) bring the statue and its shrine back to a underground crypt where it is kept for the rest of the year. The shrine bearers are part of a large descending procession which is depicted on the left-hand side (facing up) of the stairs. The right-hand side shows the same procession, but here they are climbing the stairs. Two standard bearing priests which are part of the ascending cortège can be seen on the right side of the picture. For the kiosk on the roof see pictures 29615 and 29616. For the underground crypt see pictures 29603 till 29608. This part of the temple dates from the first century AD. Photo Mick Palarczyk.

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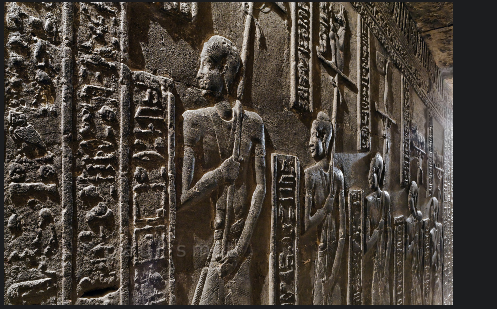

[EGYPT 29613] 'Standard bearing priests at Dendera.' A relief on the wall of the western staircase of the Hathor Temple at Dendera shows standard bearing priests. They are part of a stair climbing procession which is accompanying a shrine (not in this picture) containing a statue of the soul of Hathor. On the temple

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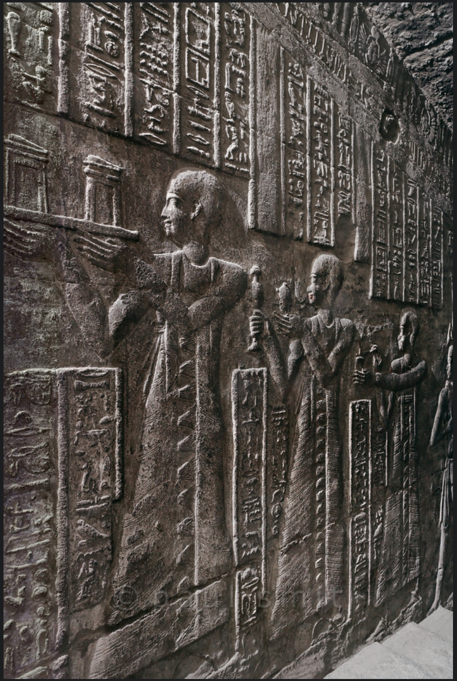

[EGYPT 29614] 'Priests at Dendera.' A relief on the wall of the western staircase of the Hathor Temple at Dendera shows priests carrying sacred objects. They are part of a stair climbing procession which is accompanying a shrine (not in this picture) containing a statue of the soul of Hathor. On the temple roof the statue will be revitalized by the sun rays of the first day of the Egyptian year. This part of the temple dates from the first century AD. Photo Paul Smit.

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[EGYPT 29616] 'Kiosk of New Year's Festival at Dendera.' Located on the roof of the Hathor Temple at Dendera this kiosk was used during the celebration of the New Year's Festival. On the eve of New Year a golden statue of the soul (ba) of Hathor was brought up here from a crypt below the southern wall in a solemn procession. The statue, together with images of other gods, was placed below a cloth which was suspended over the Hathor headed columns of the kiosk. During the first day of the New Year the cloth was removed at some time so that the rays of the sun could touch the statue, thus rejuvenating its

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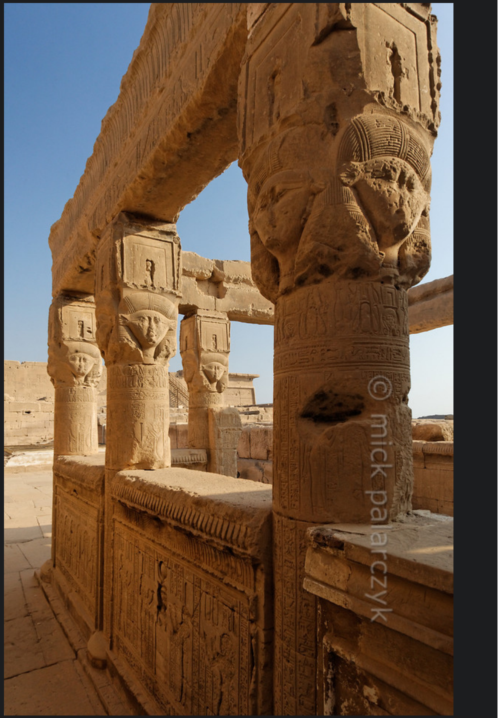
roof the statue will be revitalized by the sun rays of the first day of the Egyptian year. This part of the temple dates from the first century AD. Photo Paul Smit.



[EGYPT 29615] 'Kiosk of New Year's Festival at Dendera.' Located on the roof of the Hathor Temple at Dendera this kiosk was used during the celebration of the New Year's Festival. On the eve of New Year a golden statue of the soul (ba) of Hathor was brought up here from a crypt below the southern wall in a solemn procession. The statue, together with images of other gods, was placed below a cloth which was suspended over the Hathor headed columns of the kiosk. During the first day of the New Year the cloth was removed at some time so that the rays of the sun could touch the statue, thus rejuvenating its vital energy. Images of guardian deities decorating the exterior walls of the kiosk protected Hathor's soul statute from the bad spirits of the year's last day. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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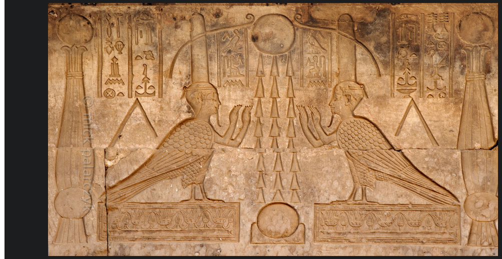
Ptolemaic period (first century BC). Photo Mick Palarczyk.



[EGYPT 29618] 'Souls of Osiris at Dendera.' Two images of the soul (ba) of Osiris in the form of a human headed bird decorate the court of the eastern Osiris chapels on the roof of the Hathor Temple at Dendera. The heads are topped by absurdly big "perfume cones". The birds are placed on either side of three sun rays which connect a sun up in the sky and another one which is sitting on the horizon. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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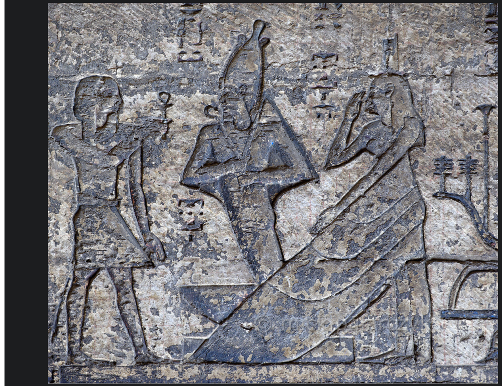

[EGYPT 29620] 'Resurrection of Osiris at Dendera.' A relief in the northernmost of the western Osiris chapels on the roof of the Hathor Temple at Dendera shows a winged Isis (on the right) watching over the resurrection of her husband Osiris. The chapel was used during the Osiris Festival in the month khoiak, which celebrated the resurrection of Osiris. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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[EGYPT 29617] 'Souls of Osiris at Dendera.' Two images of the soul (ba) of Osiris in the form of a human headed bird decorate the court of the eastern Osiris chapels on the roof of the Hathor Temple at Dendera. The heads are topped by absurdly big "perfume cones". The birds are placed on either side of three sun rays which connect a sun up in the sky and another one which is sitting on the horizon. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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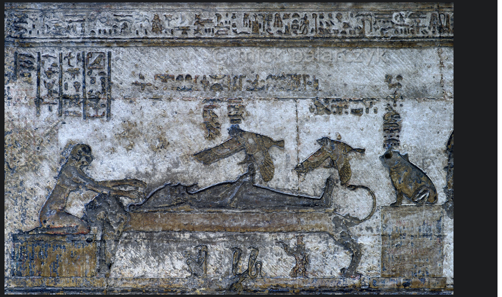

[EGYPT 29619] 'Mummified Osiris at Dendera.' A relief in the northernmost of the western Osiris chapels on the roof of the Hathor Temple at Dendera shows a mummified Osiris lying on a funeral bed. His wife Isis, in the form of a kite, hovers above his erect phallus, ready to be impregnated. It is from this posthumous union that Horus, son of Isis, is born. To the right, sitting on a pedestal, we see Hekat, Goddess of Childbirth, in the form of a frog. On the left is Hathor, her arms outstretched towards Osiris. The chapel was used during the Osiris Festival in the month khoiak, which celebrated the resurrection of Osiris. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.

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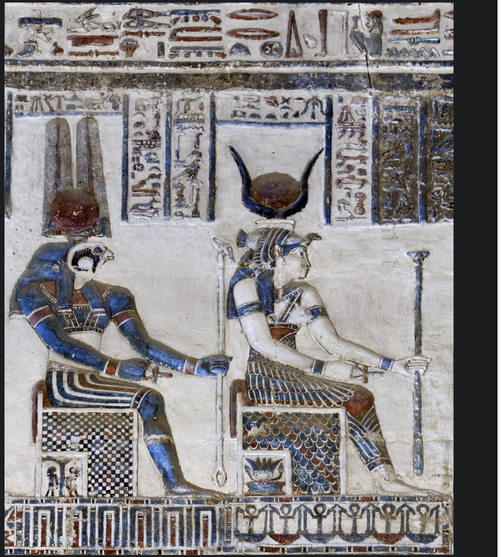

[EGYPT 29622] 'Hathor and Montu in Dendera.' Hathor and the falcon-headed war god Montu, both sitting on a throne, are depicted in this relief in the Hathor Temple at Dendera. The relief can be found in the Chapel of Isis, which is one of the

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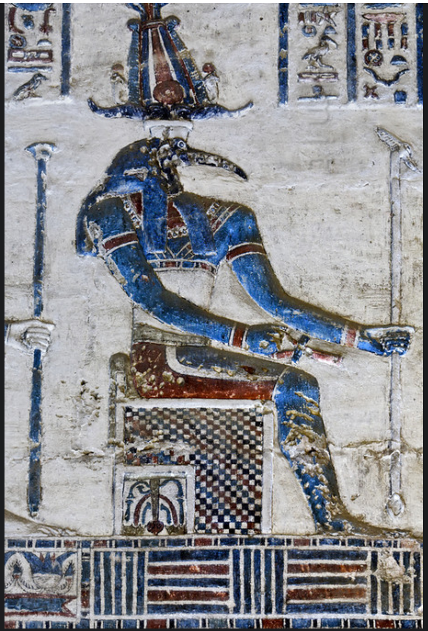

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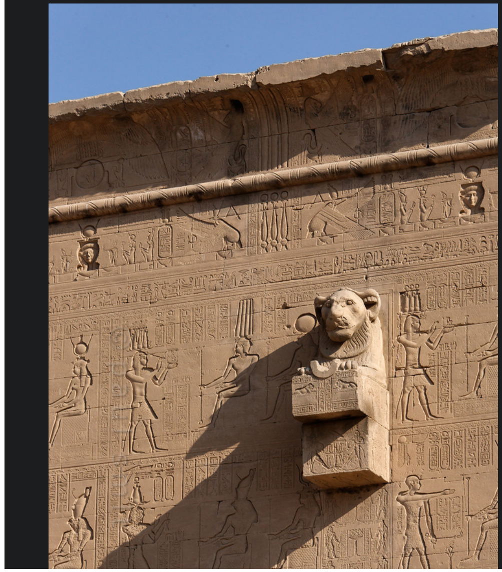
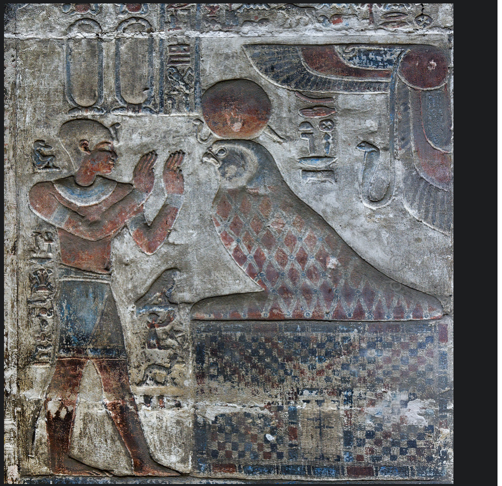
[EGYPT 29623] 'Thoth in Dendera.' Thoth, sitting on a throne, is depicted in this relief in the Hathor Temple at Dendera The relief can be found in the Chapel of Isis, which is one of the shrines located to the east of the central sanctuary. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Paul Smit.



shrines located to the east of the central sanctuary. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Paul Smit.



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[EGYPT 29624] 'Ptolemaic Pharaoh and Osiris in Dendera.' A relief in the Hathor Temple of Dendera shows an unidentified Ptolemaic Pharaoh (his cartouches above him are empty) worshipping Osiris in the form of a mummified falcon. The relief can be found in the Chapel of Sokar, which is one of the shrines located to the east of the central sanctuary. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Paul Smit.

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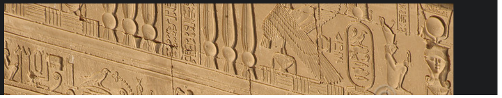
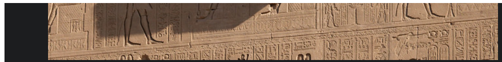
[EGYPT 29626] 'Lion gargoyle at Dendera.' A lion-headed gargoyle adorns the western exterior wall of the Hathor Temple at Dendera, allowing the water of occasional downpours to drain from the roof. Its image was probably also intended to ward off evil forces. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Paul Smit.





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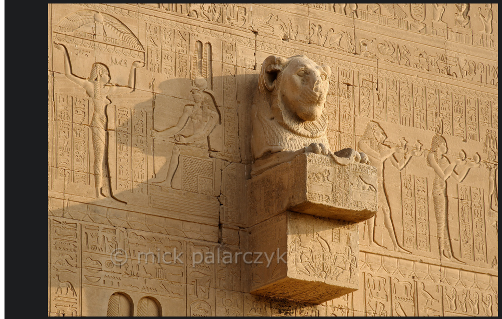
[EGYPT 29625] 'Lion gargoyle at Dendera.' A lion-headed gargoyle adorns the western exterior wall of the Hathor Temple at Dendera, allowing the water of occasional downpours to drain from the roof. Its image was probably also intended to ward off evil forces. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Paul Smit.



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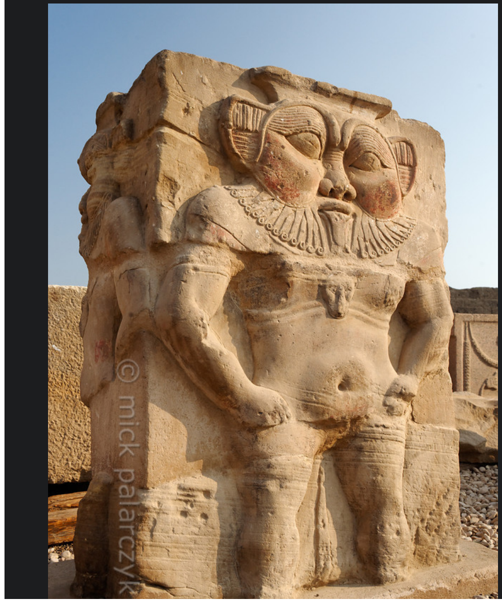
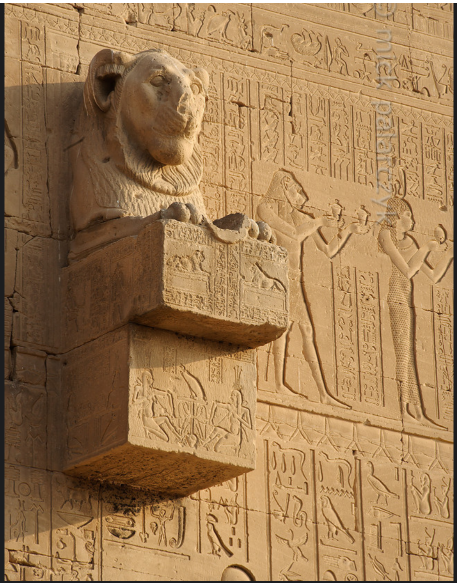
[EGYPT 29627] 'Lion gargoyle at Dendera.' A lion-headed gargoyle adorns the southern exterior wall of the Hathor Temple at Dendera, allowing the water of occasional downpours to drain from the roof. Its image was probably also intended to ward off evil forces. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). On the left, facing a seated Harsomptus, we see a goddess who is supporting a star filled symbol of the sky with a winged sun disk hovering above it. The goddess is one of the four goddesses of the cardinal points of the compass who support the heavens. This one is associated with the north. Photo Mick Palarczyk





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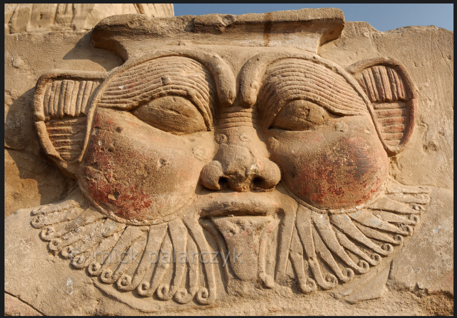
[EGYPT 29628] 'Lion gargoyle at Dendera.' A lion-headed gargoyle adorns the southern exterior wall of the Hathor Temple at Dendera, allowing the water of occasional downpours to drain from the roof. Its image was probably also intended to ward off evil forces. This part of the Dendera Temple was built during the later Ptolemaic period (first century BC). Photo Mick Palarczyk.



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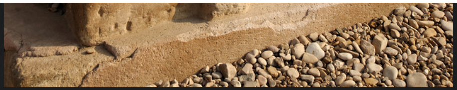
[EGYPT 29630] 'Bes at Dendera.' Relief of Bes in the forecourt of the Hathor Temple at Dendera. The dwarf-like god was seen as the protector of pregnant women, newborn babies and the family. With his grotesque features he is meant to scare off the bad spirits of the night and guard over the safety of the sleeping household. The relief dates to the Ptolemaic-Roman period. Photo Mick Palarczyk.



[EGYPT 29629] 'Bes at Dendera.' Relief of Bes in the forecourt of the Hathor Temple at Dendera. The dwarf-like god was seen as the protector of pregnant women, newborn babies and the family. With his grotesque features he is meant to scare off the bad spirits of the night and guard over the safety of the sleeping household. The relief dates to the Ptolemaic-Roman period. Photo Mick Palarczyk.

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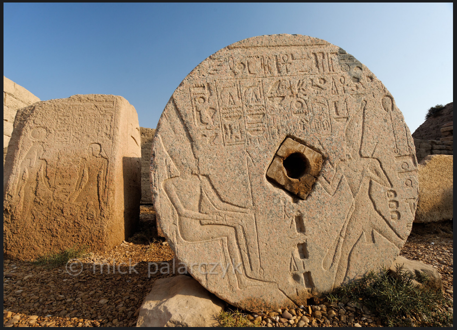

[EGYPT 29631] 'Thutmosis III on a millstone at Dendera.' The forecourt of the Hathor Temple at Dendera displays a granite millstone which has been fashioned out of a fragment of ancient Egyptian relief. The scene shows pharaoh Thutmosis III running before Amun-Ra, who is sitting on a throne. The provenance of the relief is unclear. The Dendera Temple itself mainly shows pharaoh's of the Ptolemaic and Roman period on its walls. Photo Mick Palarczyk.

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> FEATURES > Africa

Egypt: Temples of Abydos

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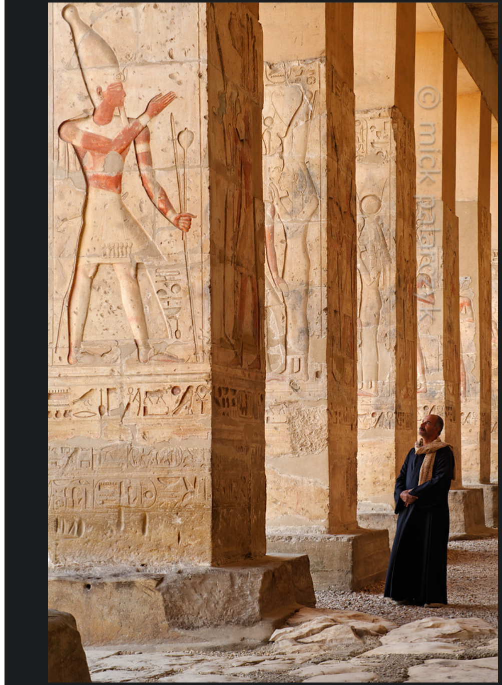
Abydos, the Mecca of Ancient Egypt

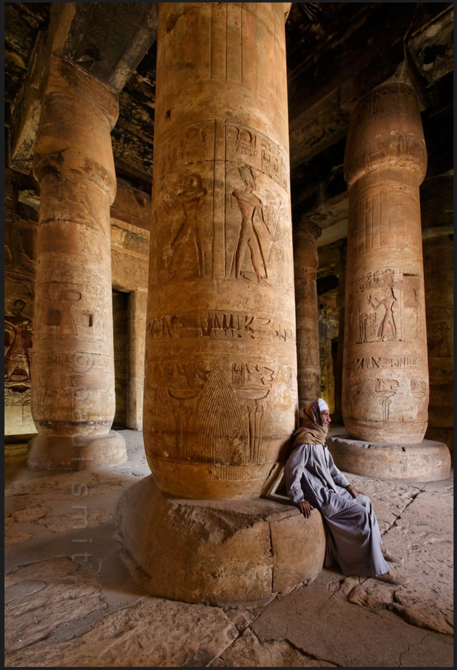
Ancient Egyptians endeavoured to make a pilgrimage to Abydos at least once in their lifetime, just like modern Muslims do to Mecca. Abydos was the prime cult centre of Osiris, the Lord of the Afterlife and therefore one of the most important gods for the Egyptians. It was the place where, according to myth, Osiris was buried. Here, each year during a popular festival, his resurrection was reenacted in a mystery play. Many Egyptians wanted to be buried near Osiris, or at least be remembered with a cenotaph or stele. The biggest cenotaph of them all is the Temple of Seti I, a mortuary temple which has imposing hypostyle halls, bathing in mysterious light and decorated with superb reliefs. The structure was finished by Seti's son, Ramses II. Ramses' own temple, nearby, isn't as well preserved as his father's, but has some beautifully coloured reliefs and interesting scenes from his famous battle against the Hittites.



[Egypt 29849] 'Portico of Seti I Temple at Abydos.'

BUY

[EGYPT 29849] 'Portico of Seti I Temple at Abydos.' A temple guard is admiring reliefs on the square pillars of the portico of the Seti I Temple at Abydos. On the left we see pharaoh Ramses II, who finished the temple which was begun be his father Seti I. Photo Mick Palarczyk.



[Egypt 29850] 'First Hypostyle Hall of Seti I Temple at Abydos.'

BUY

[EGYPT 29850] 'First Hypostyle Hall of Seti I Temple at Abydos.' An old temple guard is resting against one of twenty-four papyrus-bud columns in the First Hypostyle Hall of the Seti I Temple at Abydos. The columns are adorned with reliefs of Ramses II, who finished this temple after the death of his father Seti I. Photo Paul Smit.

[Egypt 29851] 'First Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29851] 'First Hypostyle Hall of Seti I Temple at Abydos.' The roof of the First Hypostyle Hall of the Seti I Temple at Abydos is supported by twenty-four papyrus-bud columns. On the right we see the reliefs which adorn the northern end of the west wall, showing two scenes with Ramses II, who finished this temple after the death of his father Seti I. The first scene shows Ramses receiving the double Egyptian crown from Horus. In the second scene Isis presents the royal uraeus snake and a sistrum to Ramses. Photo Paul Smit.

[Egypt 29853] 'Second hypostyle hall of Seti I Temple at Abydos.' BUY

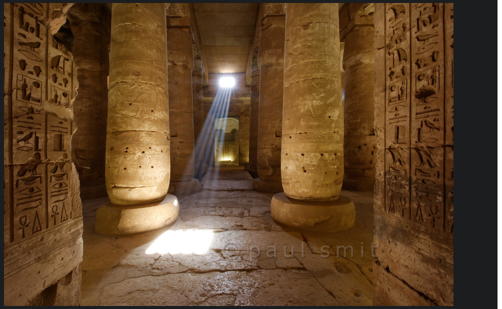
[EGYPT 29853] 'Second hypostyle hall of Seti I Temple at Abydos.' Sun beams piercing through a clerestory window illuminate the Second Hypostyle Hall of the Seti I Temple at Abydos. Below the window we see the entrance to the Chapel of Isis. The hieroglyphs on the right and left adorn the gate which gives access from the First into the Second Hypostyle Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29855] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29855] 'Second Hypostyle Hall of Seti I Temple at Abydos.' Sun beams piercing through a clerestory window illuminate the Second Hypostyle Hall of the Seti I Temple at Abydos. Below the window we see the entrance to the Chapel of Isis. The hieroglyphs on the right and left adorn the gate which gives access from the First into the Second Hypostyle Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the

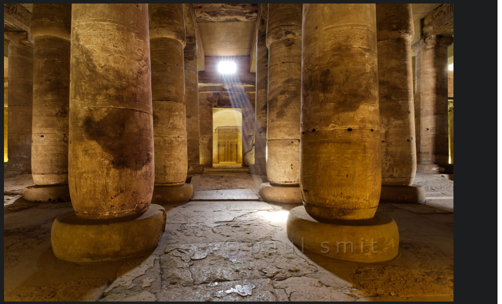
[Egypt 29852] 'The "helicopter inscription" at Abydos.' BUY

[EGYPT 29852] 'The "helicopter inscription" at Abydos.' An architrave which supports the roof of the First Hypostyle Hall of the Seti I Temple at Abydos is decorated with hieroglyphs in which some recognize modern machines such as a helicopter and a submarine. In fact the glyphs are a result of erosion of the stone surface and recarving to replace some of the original hieroglyphs. The original text was part of the royal titulary of Seti I, the founder of the temple. After the death of Seti, his son Ramses II finished the temple and superimposed his titulary on that of his father. Photo Paul Smit.



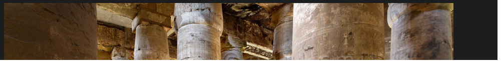
[Egypt 29854] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29854] 'Second Hypostyle Hall of Seti I Temple at Abydos.' Sun beams piercing through a clerestory window illuminate the Second Hypostyle Hall of the Seti I Temple at Abydos. Below the window we see the entrance to the Chapel of Isis. The hieroglyphs on the right and left adorn the gate which gives access from the First into the Second Hypostyle Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29856] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29856] 'Second Hypostyle Hall of Seti I Temple at Abydos.' Sun beams piercing through a clerestory window illuminate the Second Hypostyle Hall of the Seti I Temple at Abydos. Below the window we see the entrance to the Chapel of Ra-Horakhty. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



13th century BC. Photo Paul Smit.

[Egypt 29857] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

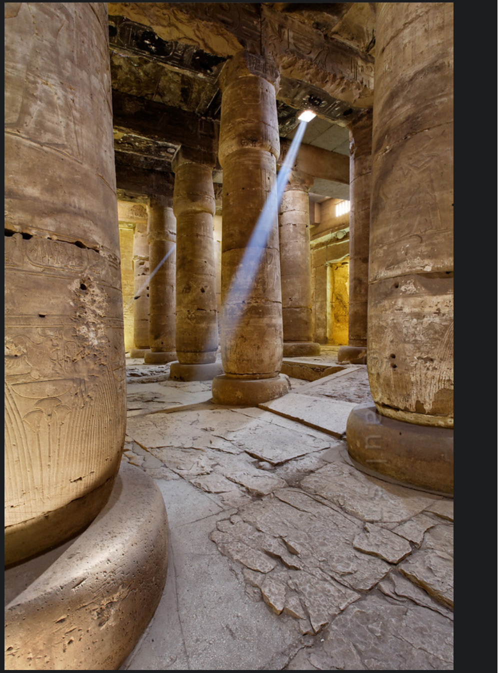
[EGYPT 29857] 'Second Hypostyle Hall of Seti I Temple at Abydos.' A temple guard is admiring one of the thirty-six papyrus-bud columns in the Second Hypostyle Hall of the Seti I Temple at Abydos. Behind the columns, in the centre of the picture, we see one of the gates that gives access to the First Hypostyle Hall. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29859] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29859] 'Second Hypostyle Hall of Seti I Temple at Abydos.' The roof of the Second Hypostyle Hall of the Seti I Temple at Abydos is supported by thirty-six papyrus-bud columns. Behind the columns, in the centre of the picture, we see one of the gates that gives access to the First Hypostyle Hall. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

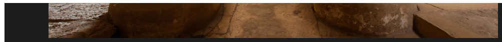
[Egypt 29858] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

[EGYPT 29858] 'Second Hypostyle Hall of Seti I Temple at Abydos.' A temple guard seems to be conversing with an invisible Egyptian deity in the Second Hypostyle Hall of the Seti I Temple at Abydos. Behind the columns, in the centre of the picture, we see one of the gates that gives access to the First Hypostyle Hall. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29860] 'Second Hypostyle Hall of Seti I Temple at Abydos.' BUY

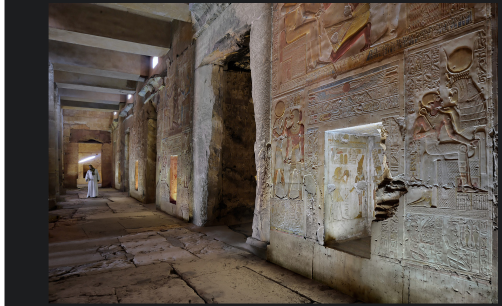
[EGYPT 29860] 'Second Hypostyle Hall of Seti I Temple at Abydos.' A sun beam piercing through a a hole in the roof illuminates the Second Hypostyle Hall of the Seti I Temple at Abydos. The hall has several of these holes, which are part of the original design to provide lighting. Behind the columns, to the right, we see the entrance to the Chapel of Ptah. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29861] 'Second Hypostyle Hall of Seti I Temple at Abydos.'

BUY

[EGYPT 29861] 'Second Hypostyle Hall of Seti I Temple at Abydos.' The roof of the Second Hypostyle Hall of the Seti I Temple at Abydos is supported by thirty-six papyrus-bud columns. Here we are looking in the direction of the east wall of the hall. On the far right and left we see two of the gates that give access to the First Hypostyle Hall. The gate on the right is located on the processional alley which leads to the Chapel of Ptah. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[EGYPT 29863] 'Chapel entrances at Abydos.' Standing at the western end of the Second Hypostyle Hall of the Seti I Temple at Abydos, this picture shows the entrances to four of the seven chapels that can be accessed from the hall. The centre of the picture is dominated by the imposing gate to the Chapel of Amun-Ra. To the left of this gate we see subsequently the entrances to the Chapels of Ra-Horakhty, Ptah and (hardly visible) Seti I. At one time wooden doors would have been attached to these stone doorways. In the wall between each of these doorways there is a niche which probably once held a statue of a god. Each niche is decorated with three internal scenes which show Seti making offerings either to the deity to whom the adjoining chapel is dedicated, or to a related deity. Thus, the niche in the foreground shows Seti offering a "nemset" vessel to Mut, the consort of Amun. The niche could also have been used to store sacred scrolls pertaining to the rites which were performed in the adjoining chapel. As the lower part of the niche is without decorations a stash of scrolls wouldn't have obscured the sacred images on its three walls. To the left of this niche we see Khonsu giving Seti the breath of life. Khonsu is depicted as a falcon-headed man wearing the crown of the full and the crescent moon. On the right Isis caresses the king as a child. She says to him: "You are my son, you have come forth from me, I have nursed you, in order to be Ruler of the Two Lands." The lower register on each side of the niche is decorated with a series of Nile gods, kneeling, hermaphrodite personifications of Egyptian nomes (districts). Each figure is basically male, with the breasts of a woman (symbolizing fecundity), and on its head there is an emblem which indicates the name of the nome. The figures carry food and jars of wine and water which they present to the gods. On the right we see the Upper Egyptian nomes number 6 (with crocodile emblem, region of Dendera) and 7 (with sistrum emblem, region of Hiw). Finally, at the left-hand edge of the picture, framing the temple guard, we see the gate which gives access to the Nefertem-Ptah-Sokar Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

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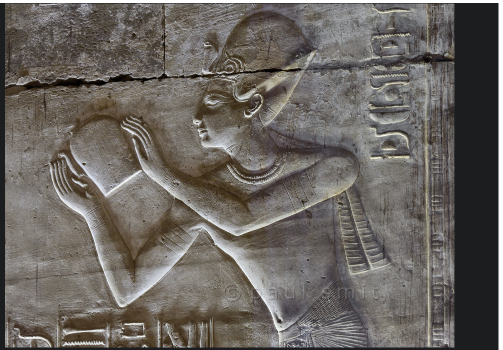
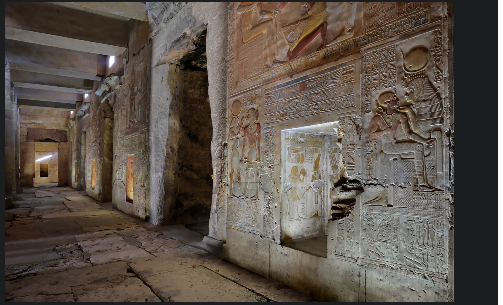


[Egypt 29862] 'Seti with "nemset" vessel at Abydos.'

BUY

[EGYPT 29862] 'Seti with "nemset" vessel at Abydos.' A relief in the Second Hypostyle Hall of the Seti I Temple at Abydos shows Seti I offering a "nemset" vessel to Ptah (who is outside the frame of the picture). This kind of spouted vase was used to sprinkle water in purification rites. The relief is located on the east wall of the hypostyle hall, bordering the processional alley that leads to the Chapel of Ptah. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[EGYPT 29864] 'Chapel entrances at Abydos.' Standing at the western end of the Second Hypostyle Hall of the Seti I Temple at Abydos, this picture shows the entrances to four of the seven chapels that can be accessed from the hall. The centre of the picture is dominated by the imposing gate to the Chapel of Amun-Ra. To the left of this gate we see subsequently the entrances to the Chapels of Ra-Horakhty, Ptah and (hardly visible) Seti I. At one time wooden doors would have been attached to these stone doorways. In the wall between each of these doorways there is a niche which probably once held a statue of a god. Each niche is decorated with three internal scenes which show Seti making offerings either to the deity to whom the adjoining chapel is dedicated, or to a related deity. Thus, the niche in the foreground shows Seti offering a "nemset" vessel to Mut, the consort of Amun. The niche could also have been used to store sacred scrolls pertaining to the rites which were performed in the adjoining chapel. As the lower part of the niche is without decorations a stash of scrolls wouldn't have obscured the sacred images on its three walls. To the left of this niche we see Khonsu giving Seti the breath of life. Khonsu is depicted as a falcon-headed man wearing the crown of the full and the crescent moon. On the right Isis caresses the king as a child. She says to him: "You are my son, you have come forth from me, I have nursed you, in order to be Ruler of the Two Lands." The lower register on each side of the niche is decorated with a series of Nile gods, kneeling, hermaphrodite personifications of Egyptian nomes (districts). Each figure is basically male, with the breasts of a woman (symbolizing fecundity), and on its head there is an emblem which indicates the name of the nome. The figures carry food and jars of wine and water which they present to the gods. On the right we see the Upper Egyptian nomes number 6 (with crocodile emblem, region of Dendera) and 7 (with sistrum emblem, region of Hiw). Finally, at the left-hand edge of

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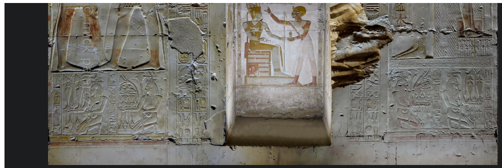

[EGYPT 29865] 'Seti, Khonsu and Isis at Abydos.' The west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos is decorated with superb reliefs. Here we see a portion of wall that is located between the entrances of the Chapel of Amun-Ra and the Chapel of Osiris. On the left we see Khonsu giving Seti the breath of life, in the form of an "ankh" sign (symbolizing life) flanked by two "was" sceptres (symbols for prosperity). Khonsu is depicted as a falcon-headed man wearing the crown of the full and the crescent moon. Khonsu was a protector and healer. On the right Isis caresses the king as a child. She says to him: "You are my son, you have come forth from me, I have nursed you, in order to be Ruler of the Two Lands." Sitting in the lap of Isis, Seti has taken the role of Horus, Isis' child. The niche in the centre of the picture at one time probably held a statue of Amun-Ra. The niche is decorated with a scene in which Seti anoints the brow of Amun-Ra with ointment. The niche could also have been used to store sacred scrolls pertaining to the rites which were performed in the adjoining chapel. As the lower part of the niche is without decorations a stash of scrolls wouldn't have obscured the sacred images on its three walls. The lower register on each side of the niche is decorated with a series of Nile gods, kneeling, hermaphrodite personifications of Egyptian nomes (districts). Each figure is basically male, with the breasts of a woman (symbolizing fecundity), and on its head there is an emblem which indicates the name of the nome. The figures carry food and jars of wine and water which they present to the gods. On the right we see the Upper Egyptian nomes number 6 (with crocodile emblem, region of Dendera) and 7 (with sistrum emblem, region of Hiw). On the left we see the Upper Egyptian nomes number 3 (region near Esna) and 5 (with two falcons emblem, region of Qift). The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

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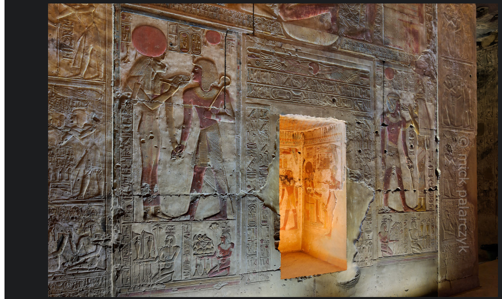
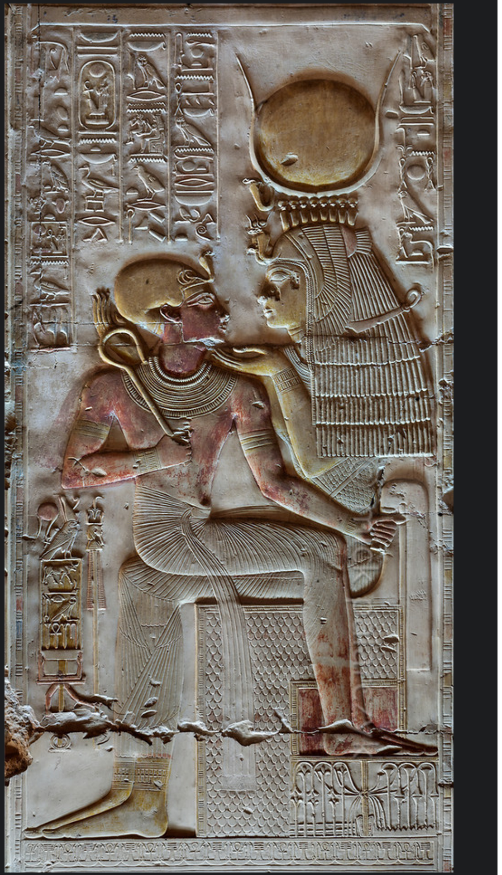


[EGYPT 29867] 'Seti, Sekhmet and Hathor at Abydos.' The west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos is decorated with superb reliefs. Here we see a portion of wall that is located between the entrances of the Chapel of Ptah and the Chapel of Ra-Horakhty. On the left we see the lion-headed goddess Sekhmet clasping hands with Seti and holding the "ankh" sign before the mouth of the king. The sign is entwined in her "menat" necklace. On the right Hathor gives the king the breath of life, in the form of an "ankh" sign (symbolizing life) flanked by two "was" sceptres (symbols for prosperity). The niche in the centre of the picture at one time probably held a statue of either Ptah or Ra-Horakhty. The decoration in the niche shows Seti offering incense to Ra-Horachti. The niche could also have been used to store sacred scrolls pertaining to the rites which were performed in the adjoining chapel. As the lower part of the niche is without decorations a stash of scrolls wouldn't have obscured the sacred images on its three walls. The lower register on each side of the niche is decorated with a series of Nile gods, kneeling, hermaphrodite personifications of Egyptian nomes (districts). Each figure is basically male, with the breasts of a woman (symbolizing fecundity), and on its head there is an emblem which indicates the name of the nome. The figures carry food and jars of wine and water which they present to the gods. On the right we see the Lower Egyptian nomes number

BUY

the picture, we see the gate which gives access to the Nefertem-Ptah-Sokar Hall, and beyond that a niche which is located in the south wall of this hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29866] 'Isis and the young Seti at Abydos.'

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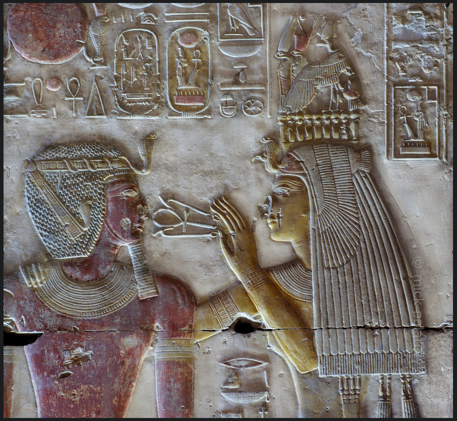
[EGYPT 29866] 'Isis and the young Seti at Abydos.' This relief shows Isis caressing pharaoh Seti I as a child. She says to him: "You are my son, you have come forth from me, I have nursed you, in order to be Ruler of the Two Lands." Sitting in the lap of Isis, Seti has taken the role of Horus, Isis' child. Behind the pharaoh we see his Horus name (Powerful Bull in Thebes), written within a rectangle (a "serekh") on which a falcon is perched. The rectangle is held by Seti's "ka" (life force) which is depicted as the hieroglyph for ka (two upraised arms) in an anthropomorphic form: below the hieroglyph two arms appear, one of which holds a standard. The standard is topped by a pharaoh's head and another ka hieroglyph. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Amun-Ra and the Chapel of Osiris. For a wider view see pictures 29865 and 64. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

15 and 13. On the left we see the Lower Egyptian nomes number 10 (with ox emblem) and 4. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29869] ’Seti and Hathor at Abydos.’

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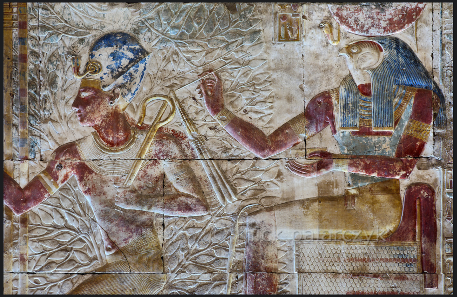
[EGYPT 29869] ’Seti and Hathor at Abydos.’ This relief shows the goddess Hathor giving pharaoh Seti I the breath of life, in the form of an “ankh” sign (symbolizing life) flanked by two “was” sceptres (symbols for prosperity). Her head is protected by the vulture goddess Nekhbet who spreads her wings over Hathor’s hair. On top of that is a rarely seen crown, consisting of again a vulture, whose wings are protecting two cobras, wearing the crowns of Upper- and Lower-Egypt. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ptah and the Chapel of Ra-Horakhty. For a wider view see picture 29867. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



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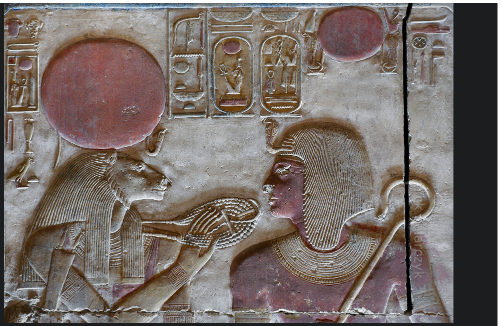
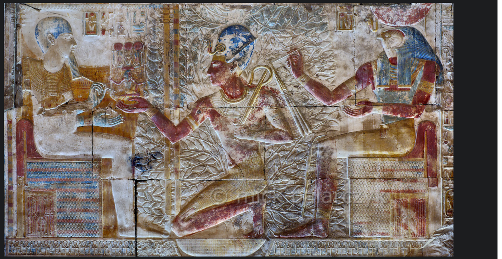
[EGYPT 29871] ’Seti in front of Ished tree at Abydos.’ This relief shows a kneeling Seti I presenting his jubilees to Ptah (who is just outside the frame of the picture). On the right we see Ra-Horakhty inscribing the name and the jubilees of the pharaoh on the leaves of the Ished tree. The Ished tree was a sacred tree of which it was thought that the gods wrote the name of the kings at coronation and jubilee festivals, to assure them that their names, and thus their lives, would be perpetuated. The original Ished tree was said to have grown in the temple of Ra at Heliopolis. It can probably be identified as a Desert Date (Balanites aegyptica). The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ptah and the Chapel of Ra-Horakhty. A wider view of the scene is provided by photo 29870. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick



[Egypt 29868] ’Seti and Sekhmet at Abydos.’

BUY

[EGYPT 29868] ’Seti and Sekhmet at Abydos.’ This relief shows the lion-headed goddess Sekhmet holding the “ankh” sign before the mouth of pharaoh Seti I. The sign is entwined in her “menat” necklace. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ptah and the Chapel of Ra-Horakhty. For a wider view see picture 29867. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



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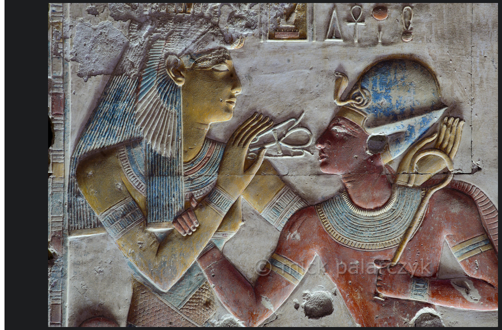
[EGYPT 29870] ’Seti in front of Ished tree at Abydos.’ This relief shows a kneeling Seti I presenting his jubilees to and enthroned Ptah. The jubilees are visualized by a figure of Heh, the god of eternity, depicted in a crouching position. He his holding a (leafless) palm stem in each hand, which symbolized long life to the Egyptians, the years being represented by the notches on the stem. Ptah, wearing his distinctive blue cap, is writing on a small table, which he holds in his lower hand, probably recording the jubilees. On the right we see Ra-Horakhty inscribing the name and the jubilees of the pharaoh on the leaves of the Ished tree. The Ished tree was a sacred tree of which it was thought that the gods wrote the name of the kings at coronation and jubilee festivals, to assure them that their names, and thus their lives, would be perpetuated. The original Ished tree was said to have grown in the temple of Ra at Heliopolis. It can probably be identified as a Desert Date (Balanites aegyptica). The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ptah and the Chapel of Ra-Horakhty. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29873] ’Seti and Iousas at Abydos.’

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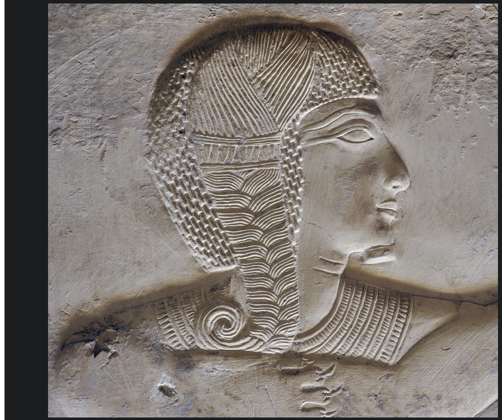
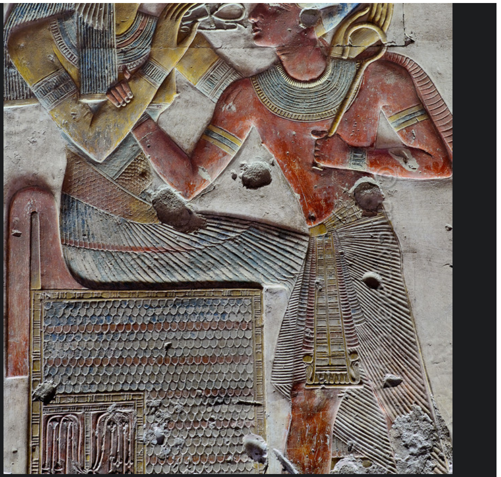
[EGYPT 29873] ’Seti and Iousas at Abydos.’ The goddess Iousas is giving pharaoh Seti I the breath of life, in the form of an “ankh” sign (symbolizing life) flanked by two “was” sceptres (symbols for prosperity). Iousas was associated with the creator god Atum. Her nickname “The Hand of Atum” recalls her role, i.e. the hand of Atum with which he masturbated to create the first divine couple, Shu and Tefnut. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ra-Horakhty and the Chapel of Amun. For a wider view see picture 29872. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29875] ’Ramses II as a child at Abydos.’

BUY

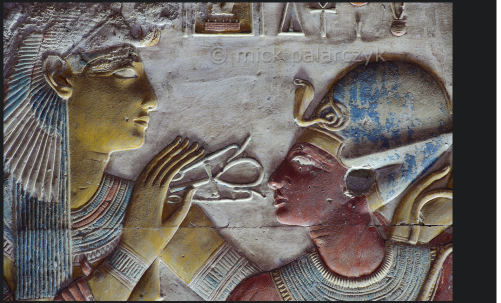
[EGYPT 29875] ’Ramses II as a child at Abydos.’ This relief detail shows the young Ramses II with a side lock. The youth side lock was worn by Egyptian children, particularly boys, until the age of about fourteen years. It is part of a scene in which Ramses presents his father Seti I to the gods. The relief can be found on the north wall in the Chapel of Seti, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29872] ’Seti and Iousas at Abydos.’

BUY

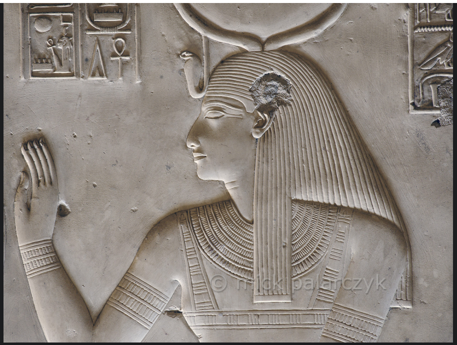
[EGYPT 29872] ’Seti and Iousas at Abydos.’ The goddess Iousas is giving pharaoh Seti I the breath of life, in the form of an “ankh” sign (symbolizing life) flanked by two “was” sceptres (symbols for prosperity). Iousas was associated with the creator god Atum. Her nickname “The Hand of Atum” recalls her role, i.e. the hand of Atum with which he masturbated to create the first divine couple, Shu and Tefnut. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ra-Horakhty and the Chapel of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29874] ’Seti and Iousas at Abydos.’

BUY

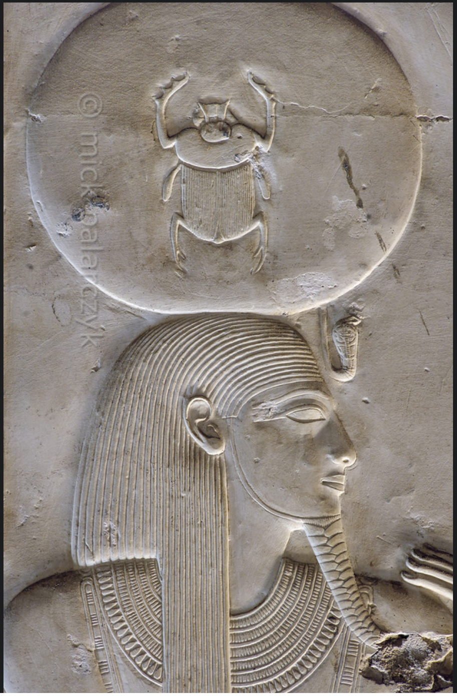
[EGYPT 29874] ’Seti and Iousas at Abydos.’ The goddess Iousas is giving pharaoh Seti I the breath of life, in the form of an “ankh” sign (symbolizing life) flanked by two “was” sceptres (symbols for prosperity). Iousas was associated with the creator god Atum. Her nickname “The Hand of Atum” recalls her role, i.e. the hand of Atum with which he masturbated to create the first divine couple, Shu and Tefnut. The relief is located on the west wall of the Second Hypostyle Hall of the Seti I Temple at Abydos, between the entrances of the Chapel of Ra-Horakhty and the Chapel of Amun. For a wider view see picture 29872. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

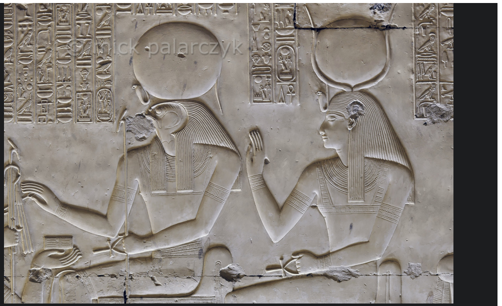


[Egypt 29877] ‘Iousas at Abydos.’

BUY

[EGYPT 29877] ‘Iousas at Abydos.’ This relief detail shows Iousas, a goddess who was associated with the creator god Atum. Her nickname “The Hand of Atum” recalls her role, i.e. the hand of Atum with which he masturbated to create the first divine couple, Shu and Tefnut. The relief can be found on the south wall in the Chapel of Ra-Horakhty, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. For a wider view see picture 29876. The detail in this picture is part of scene in which pharaoh Seti I offers various objects such as a sceptre, crook and flail to Ra-Horakhty, who is accompanied by Iousas. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

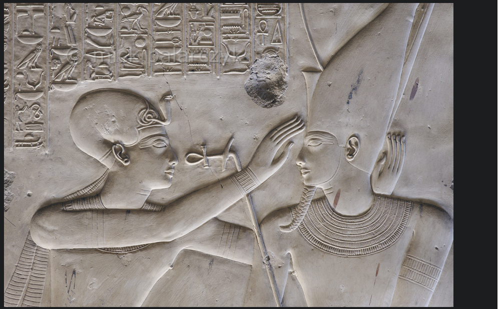




[Egypt 29876] ‘Ra-Horachti and Iousas at Abydos.’

BUY

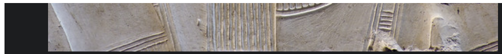
[EGYPT 29876] ‘Ra-Horakhty and Iousas at Abydos.’ This relief detail shows Ra-Horakhty accompanied by the goddess Iousas. Iousas was associated with the creator god Atum. Her nickname “The Hand of Atum” recalls her role, i.e. the hand of Atum with which he masturbated to create the first divine couple, Shu and Tefnut. The relief can be found on the south wall in the Chapel of Ra-Horachti, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I offers various objects such as a sceptre, crook and flail to Ra-Horachti. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29878] ‘Atum at Abydos.’

BUY

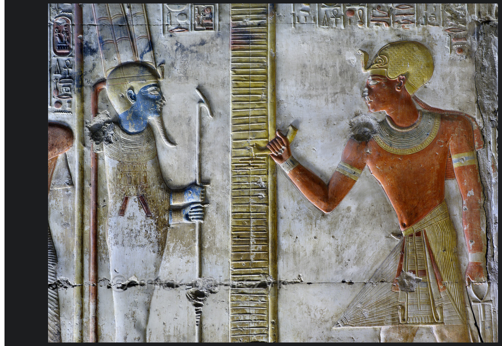
[EGYPT 29878] ‘Atum at Abydos.’ This relief detail shows Seti, attending to the crown of Atum. According to the adjoining text the pharaoh is attaching two feathers to the crown of the god, though these are not depicted here. The relief can be found on the south wall in the Chapel of Ra-Horakhty, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Ra-Horakhty and Atum (who is one of the manifestations of Ra.) The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29879] ‘Ra-Horachti at Abydos.’

BUY

[EGYPT 29879] ‘Ra-Horakhty at Abydos.’ This relief detail shows Ra-Horakhty, crowned by a sun disk with a scarab beetle. The relief can be found on the north wall in the Chapel of Ra-Horachti, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I lays his hand upon the god. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29881] ‘Seti and Amun-Ra at Abydos.’

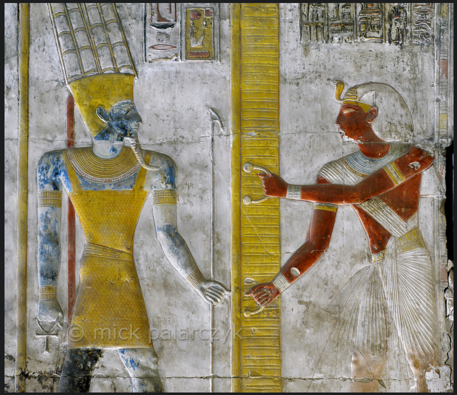
BUY

[EGYPT 29881] ‘Seti and Amun-Ra at Abydos.’ This relief detail shows pharaoh Seti I breaking the seal of a shrine in which a statue of Amun-Ra is standing. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. For an overall picture of the chapel wall see photo 29880. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29880] ‘Chapel of Amun in the Seti I Temple at Abydos.’

BUY

[EGYPT 29880] ‘Chapel of Amun in the Seti I Temple at Abydos.’ The Chapel of Amun is one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The false door at the west end (left) of the chapel was probably intended to provide the spirit of Amun a means of entry into the chamber. The walls of the chapels are decorated with 36 episodes of the Daily Temple Ritual, which would have been performed in this chamber by the king or his representative before a statue of the god. Here we are looking at the north wall. In the bottom right corner of the picture we see Seti breaking the clay seal of the shrine in which the statue of Amun is standing (for a detail see photo 29881). In the upper right corner we see the pharaoh actually opening the doors of the shrine (for a detail see photo 29882). The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29882] ‘Seti and Amun-Ra at Abydos.’

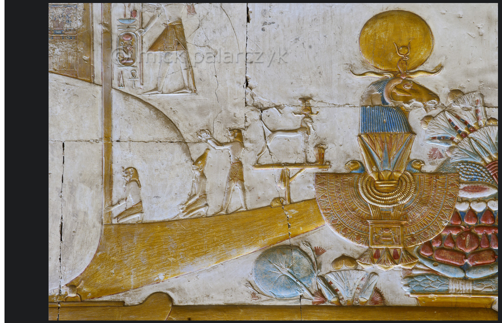
BUY

[EGYPT 29882] ‘Seti and Amun-Ra at Abydos.’ This relief detail shows pharaoh Seti I opening the doors of a shrine in which a statue of Amun-Ra is standing. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. For an overall picture of the chapel wall see photo 29880. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29883] ’Amun-Ra at Abydos.’

BUY

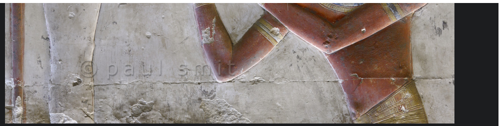
[EGYPT 29883] ’Amun-Ra at Abydos.’ This relief detail shows a mummified form of Amun-Ra holding a “was” sceptre. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. For an overall picture of the chapel wall see photo 29880. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29885] ’Portable barque of Amun at Abydos.’

BUY

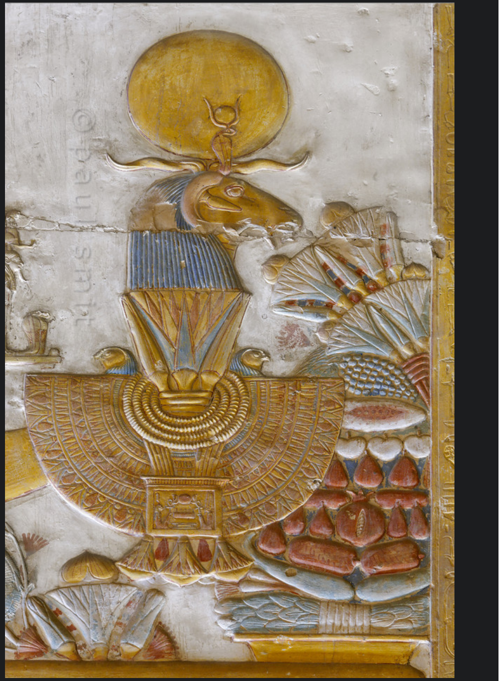
[EGYPT 29885] ’Portable barque of Amun at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief on the north wall of the chapel. The finial at the prow consists of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. Behind the ram head a royal symbol - a sphinx with a human head and false beard - is shown on a standard. The rest of the “crew” is formed by (probably wooden) statuettes with pharaonic crowns turned towards the shrine which is transported amidships on the barque. The standing figure is offering a “nemset” vessel, while the seated statuette before him presents a “nw” vessel, probably filled with wine. The third statuette is steadying one of the poles that carry the canopy which is overarching the shrine. The shrine itself is partially concealed from profane eyes by a white linen cloth. In the right lower corner of the picture we see flowers and different kinds of food which have been placed around the barque as offerings. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick



[Egypt 29884] ’Seti before Min at Abydos.’

BUY

[EGYPT 29884] ’Seti before Min at Abydos.’ This relief detail Seti kneeling before Min, the fertility god with his erect penis who was associated with Amun-Ra. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. For an overall picture of the chapel wall see photo 29880. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun-Ra and his manifestation Min. The temple at was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

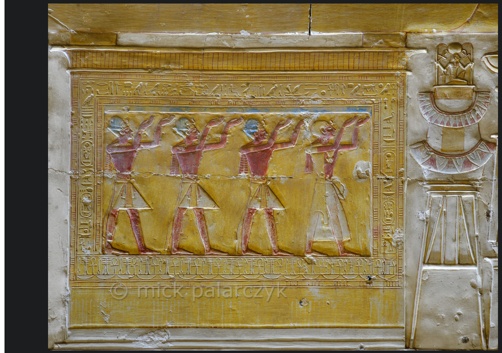


[Egypt 29886] ’Finial of Amun barque at Abydos.’

BUY

[EGYPT 29886] ’Finial of Amun barque at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the north wall of the chapel. It shows the finial which decorated the prow of the barque, consisting of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. In the right lower corner of the picture we see flowers and different kinds of food which have been placed around the barque as offerings. For a wider view see photo 29885. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

Palarczyk.



[Egypt 29887] ’Pedestal for Amun barque at Abydos.’

BUY

[EGYPT 29887] ’Pedestal for Amun barque at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the north wall of the chapel. It shows the pedestal on which the barque was placed, when it was not carried around. It is decorated with four pharaoh figures, three of which wear the blue “khepresh” crown, while the fourth is wears a golden cap crown. The figures carry a (blue) sign of the sky and thus the barque can be understood to be resting on the heavens. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29889] ’Offerings near Amun barque at Abydos.’

BUY

[EGYPT 29889] ’Offerings near Amun barque at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the north wall of the chapel. It shows several offerings which have been placed around and below the barque. Kneeling on a table is a statuette of a pharaoh that is clasping a large floral bouquet. Maybe this was a kind of prop, used to stabilize long bouquets which couldn’t stand on their own. Flowers played an important role in ancient Egyptian religion. They were a symbol for life and regeneration and when a bouquet

Photo Paul Smit.

[Egypt 29888] ’Offerings near Amun barque at Abydos.’

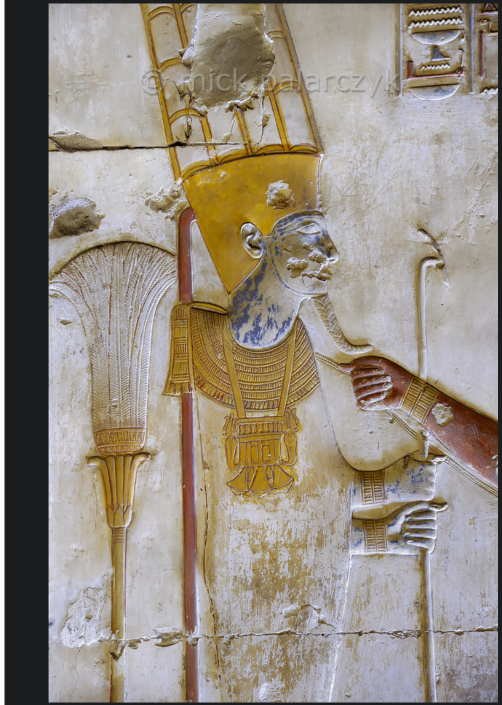
BUY

[EGYPT 29888] ’Offerings near Amun barque at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the north wall of the chapel. It shows several offerings which have been placed around and below the barque. Kneeling on a table is a statuette of a pharaoh that is clasping a large floral bouquet. Maybe this was a kind of prop, used to stabilize long bouquets which couldn’t stand on their own. Flowers played an important role in ancient Egyptian religion. They were a symbol for life and regeneration and when a bouquet had been in contact with the statue of a god it could transfer its godly essence. Near the top of the picture is one of the carrying poles of the barque, which would have been supported by priests’ shoulders during processions. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[EGYPT 29890] ’Offerings near Amun barque at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the north wall of the chapel. It shows several offerings which have been placed on and beside a table near the barque. Kneeling on the table is a statuette of a pharaoh that presents a vessel in which a conical bread has been placed. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

BUY

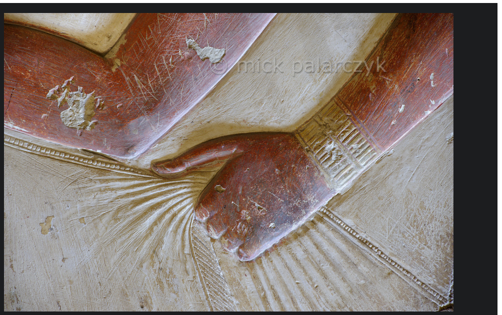
religion. They were a symbol for life and regeneration and when a bouquet had been in contact with the statue of a god it could transfer its godly essence. Near the top of the picture is one of the carrying poles of the barque, which would have been supported by priests’ shoulders during processions. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29891] ’Amun-Ra at Abydos.’

BUY

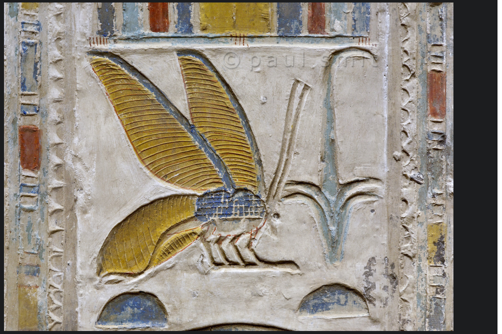
[EGYPT 29891] ’Amun-Ra at Abydos.’ This relief detail shows a mummified form of Amun-Ra holding a “was” sceptre. A hand of pharaoh Seti is reaching in to unwind the clothing from the god’s body. A detail showing the other hand of the pharaoh can be found in photo 29891. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29892] ’Seti undressing Amun-Ra at Abydos.’

BUY

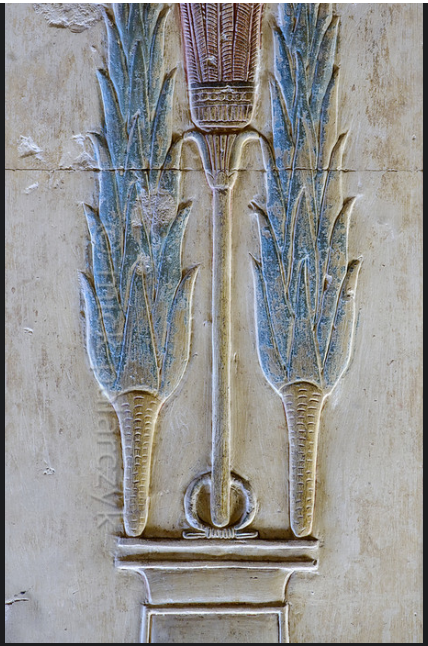
[EGYPT 29892] ’Seti undressing Amun-Ra at Abydos.’ This relief detail shows a hand of pharaoh Seti while it is unwinding the clothing from a statue of Amun-Ra. The statue itself can be seen on photo 29891. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29894] ’Bee and rush hieroglyph at Abydos.’

BUY

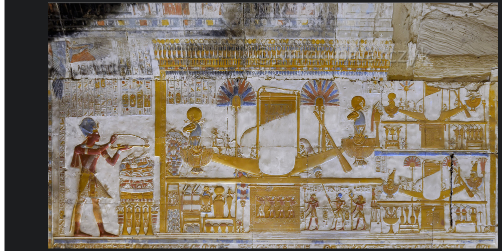
[EGYPT 29894] ’Bee and rush hieroglyph at Abydos.’ In royal nomenclature the rush and the bee hieroglyph generally precede the name of the pharaoh, meaning “He who belongs to the rush and the bee”, where the rush was the emblem of Upper Egypt and the bee of Lower Egypt. On the broad delta plains of Lower Egypt apiculture must have had a tradition and importance dating back thousands of years, and it was in the religious circles of the central delta where the symbolism of the bee developed. According to one Egyptian myth, bees were the tears of the sun god Ra. The relief detail can be found on a pilaster of the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29893] ’Lettuces of Min at Abydos.’

BUY

[EGYPT 29893] ’Lettuces of Min at Abydos.’ This relief detail shows two lettuces separated by a fan, standing on a small shrine. The growing of prickly lettuce was associated with Min, a fertility god of male sexual potency. Egyptians believed the lettuce to be an aphrodisiac, as it was tall and straight and released a milk-like substance which resembled semen. Min is often depicted with two of these sacred lettuces standing behind him. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun and Min, who was closely associated with Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29895] ’Portable barques of Amun, Mut and Khonsu at Abydos.’

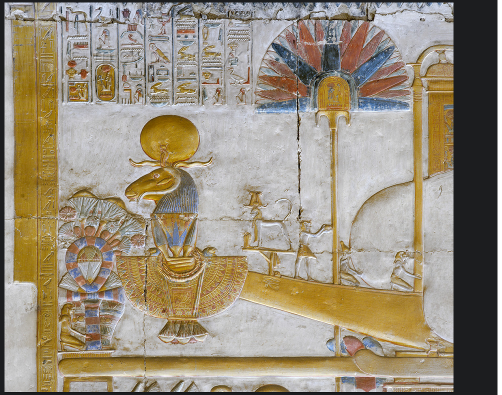
BUY

[EGYPT 29895] ’Portable barques of Amun, Mut and Khonsu at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed the portable barques of Amun, Mut and Khonsu. The sacred barques would have been used to carry portable statues of the deities around the temple

[Egypt 29896] ’Seti in front of portable barque of Amun at Abydos.’

BUY

[EGYPT 29896] ’Seti in front of portable barque of Amun at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief on the south wall of the chapel. On the left pharaoh Seti I is burning incense in front of the open doors of a large shrine which houses the barques of Amun. The finials at the prow and stern consist of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. Amidships stands the portable shrine which houses the statue of the god. It is partially concealed from profane eyes by a white linen cloth. Behind the ram head at the prow a royal symbol - a sphinx with a human head and false beard - is shown on a standard. The rest of the “crew” is formed by (probably wooden) statuettes with pharaonic crowns. The one at the stern is manipulating the two steering oars. The standing figure near the prow is offering a “nemset” vessel, while the seated statuette before him presents a “nw” vessel, probably filled with wine. Finally there are two statuettes who are steadying the poles that carry the canopy which is overarching the shrine. Behind the barque stand two big colourful fans, made of ostrich feathers. The barque is placed on carrying poles that would have been supported by priests’ shoulders during a procession. But in this image the poles rest on a pedestal which is decorated with four pharaonic figures. Beside the pedestal we see flowers, vases and different kinds of food which have been placed around the barque as offerings. A wider view of this relief is provided by photo 29895. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29898] ’Sacred barque of Amun at Abydos.’

BUY

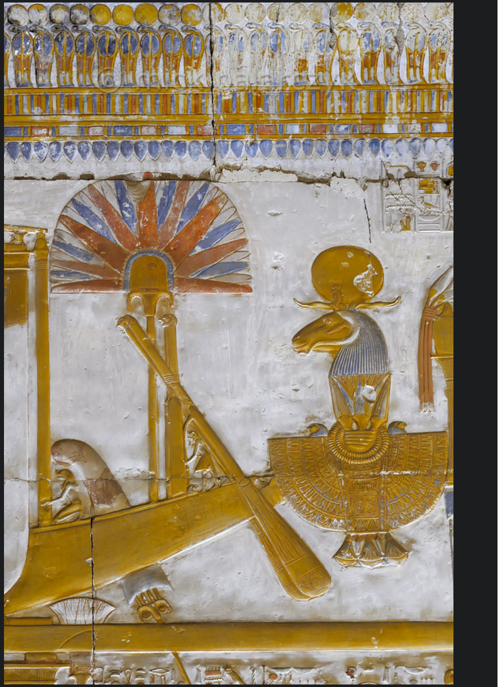
[EGYPT 29898] ’Sacred barque of Amun at Abydos.’ The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the south wall of the chapel. The finial at the prow consists of the ram-headed Amun emerging from a lotus flower. The ornate have been used to carry portable statues of the deities around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barques. Here we are looking at a relief on the south wall of the chapel. On the left pharaoh Seti I is burning incense in front of the open doors of a large shrine which houses the barques of the three gods. The barques can be identified by the finials that decorate their prow and stern. The largest barque belongs to Amun-Ra and has finials that consist of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. Amidships stands the portable shrine which houses the statue of the god. It is partially concealed from profane eyes by a white linen cloth. Behind the barque stand two big colourful fans, made of ostrich feathers. The barque is placed on carrying poles that would have been supported by priests' shoulders during a procession. But in this image the poles rest on a pedestal which is decorated with four pharaonic figures. In the lower right corner of the picture we see the smaller portable barque of Mut, the consort of Amun. Above that is the barque of Khonsu, child of Mut and Amun, and recognizable by its finials consisting of the falcon head of Khonsu. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29897] 'Uraeuses decorating a shrine at Abydos.'

BUY

EGYPT 29897] 'Uraeuses decorating a shrine at Abydos.' Stylized cobra snakes (uraeuses) crowned by a sun disk decorate the top of a shrine in an image on the south wall of the Amun Chapel in the Seti I Temple at Abydos. This detail is part of large image depicting a shrine which holds the sacred portable barques of Amun, Mut and Khonsu (see photos 29895 and 96.) The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. Behind the ram head a royal symbol - a sphinx with a human head and false beard - is shown on a standard. The rest of the "crew" is formed by (probably wooden) statuettes with pharaonic crowns turned towards the shrine which is transported amidships on the barque. The standing figure is offering a "nemset" vessel, while the seated statuette before him presents a "nw" vessel, probably filled with wine. The third statuette is steadying one of the poles that carry the canopy which is overarching the shrine. The shrine itself is partially concealed from profane eyes by a white linen cloth. Behind the barque stands a big colourful fan, made of ostrich feathers. Near the bottom of the picture is one of the carrying poles of the barque, which would have been supported by priests' shoulders during processions. In the left lower corner we see offerings to the god: a floral bouquet and a large "ankh" sign placed on a small table. The "ankh" sign is steadied by a statuette of a pharaoh. A wider view of this relief is provided by photos 29895 and 96. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29900] 'Sacred barque of Amun at Abydos.'

BUY

[EGYPT 29900] 'Sacred barque of Amun at Abydos.' The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the south wall of the chapel. The finial at the stern consists of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. The "crew" of the barque is formed by (probably wooden) statuettes with pharaonic crowns. Thus, on the left, a kneeling pharaonic figure is steadying one of the poles that carry the canopy which is overarching the shrine. Near the stern, another statuette is manipulating the steering oars of the barque. The upper ends of the oars and the upright posts to which the oars are fastened are decorated with small falcon heads. Behind

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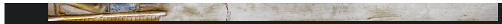


[Egypt 29899] 'Finial of Amun barque at Abydos.'

BUY

[EGYPT 29899] 'Finial of Amun barque at Abydos.' The Chapel of Amun in the Seti Temple in Abydos at one time probably housed a sacred portable barque of Amun. The sacred barque would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The chapel, which is located directly west of the Second Hypostyle Hall, is decorated with detailed images of the sacred barque. Here we are looking at a relief detail on the south wall of the chapel. It shows the finial which decorated the prow of the barque, consisting of the ram-headed Amun emerging from a lotus flower. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. In the left lower corner of the picture we see flowers and a large "ankh" sign, which have been placed around the barque as offerings. The "ankh" sign is steadied by a statuette of a pharaoh. A wider view of this relief is provided by photos 29895, 96 and 98. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29901] 'Seti I in Amun Chapel at Abydos.'

BUY

[EGYPT 29901] 'Seti I in Amun Chapel at Abydos.' This relief detail shows pharaoh Seti I wearing a golden cap crown and presenting two pieces of red cloth to Amun-Ra (who is just outside the frame of the picture). The god, in his turn, is presenting symbols for prosperity, life and stability to Seti: a "was" sceptre with an "ankh" sign flanked by two "djed" pillars attached to it. The relief can be found on the south wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29903] 'Seti I in Amun Chapel at Abydos.'

BUY

the barque stands a big colourful fan, made of ostrich feathers. Near the bottom of the picture is one of the carrying poles of the barque, which would have been supported by priests' shoulders during processions. A wider view of this relief is provided by photos 29895 and 96. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29902] 'Seti I in Amun Chapel at Abydos.'

BUY

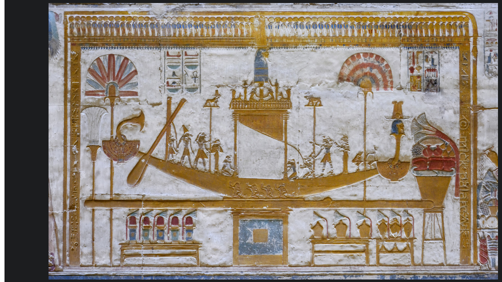
[EGYPT 29902] 'Seti I in Amun Chapel at Abydos.' This relief detail shows pharaoh Seti I wearing a golden cap crown and presenting a piece of red cloth to Amun-Ra (who is just outside the frame of the picture). The god, in his turn, is presenting symbols for prosperity, life and stability to Seti: a "was" sceptre with an "ankh" sign flanked by two "djed" pillars attached to it. A wider view of this relief is provided by photo 29901. The relief can be found on the south wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29904] 'Sun disk with Uraeuses at Abydos.'

BUY

[EGYPT 29904] 'Sun disk with Uraeuses at Abydos.' This relief detail shows a sun disk flanked by two stylized cobras (uraeuses). The snake on the left wears the red crown of Lower Egypt while the other wears the white crown of Upper Egypt. The relief can be found on the north wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

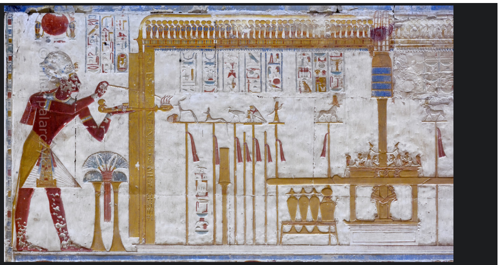
[EGYPT 29903] 'Seti I in Amun Chapel at Abydos.' This relief detail shows pharaoh Seti I presenting a pieces of white cloth to Amun-Ra (who is just outside the frame of the picture). Seti is wearing a blue cap crown. The relief can be found on the south wall in the Chapel of Amun, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Amun. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29905] 'Sacred barque of Osiris at Abydos.'

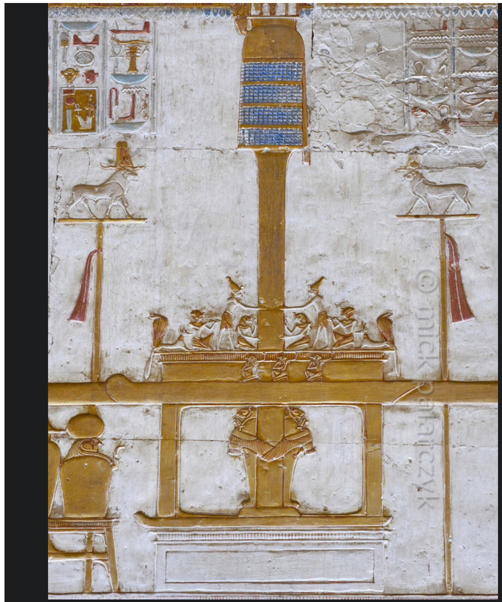
BUY

[EGYPT 29905] 'Sacred barque of Osiris at Abydos.' The north wall of the Osiris Chapel in the Seti Temple at Abydos is decorated with a relief showing the sacred portable barque of Osiris. The barque, called "Nechmet", would have been used to carry the fetish of Osiris around the temple during festival processions. The fetish was housed amidships in a shrine which was partially concealed from profane eyes by a white linen cloth. Nevertheless, the upper part of the fetish is visible in this image as it is emerging above the roof of the shrine. It consisted of a pole which was surmounted by a box in the shape of a beehive inlaid with blue beads and crowned with two tall feathers. It may have been the intention that it resembled a wig (blue was the favoured hair colour of the gods) and in some cases an actual face is depicted, as we see there is here. The wig-like box is thought to have been a reliquary which held the head of Osiris. According to Egyptian mythology Seth cut up the body of his brother Osiris and scattered the parts all over Egypt. Osiris' head ended up in Abydos making it the prime cult centre of the god, where each year his resurrection was celebrated in a festival. The portable barque is "crewed" by a number of (probably wooden) statuettes, some of which are wearing pharaonic crowns. There is a statuette manipulating the steering oars at the stern and amidships two kneeling figures are steadying the sides of the shrine. On the roof of the shrine two other kneeling statuettes are clasping the pole of the fetish. They are accompanied by small figures of Isis and Nephtys who raise up their arms in an adoring gesture towards the reliquary box. The prow of the barque is decorated with a finial in the form of an Osiris head emerging from a papyrus flower. The prow below the flower is conspicuously vertical and may be reminiscent of the pole of the fetish. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. The barque is placed on carrying poles that would have been supported by priests' shoulders during a procession. But in this image the poles rest on a pedestal. Beside the pedestal we see offerings of flowers and vases. The barque is placed in a large gilded shrine, the top of which is decorated with a row of uraeuses. As said, this relief can be found on the north wall in the Chapel of Osiris, one of the seven chapels that are located directly west of the Second Hypostyle Hall . Unlike the other six chapels, the Osiris Chapel acted as a gangway, leading to the Inner Osiris Hall deeper in the temple. Thus, there was probably no room here for Osiris' barque and it must have been placed elsewhere in the temple. For other images of the Osiris fetish in Abydos, see photos 29906, 29907 and 29951. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



BUY

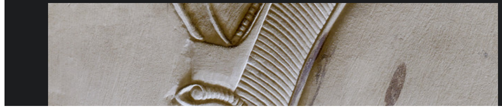
[EGYPT 29906] 'Fetish of Osiris at Abydos.' The south wall of the Osiris Chapel in the Seti Temple at Abydos is decorated with a relief showing the fetish of Osiris. It consisted of a pole which was surmounted by a box in the shape of a beehive inlaid with blue beads and crowned with two tall feathers. It may have been the intention that it resembled a wig (blue was the favoured hair colour of the gods) and in some images an actual face is depicted, but that is not the case here. The wig-like box is thought to have been a reliquary which held the head of Osiris. According to Egyptian mythology Seth cut up the body of his brother Osiris and scattered the parts all over Egypt. Osiris' head ended up in Abydos making it the prime cult centre of the god, where each year his resurrection was celebrated in a festival. To stabilize it the pole of the fetish has been inserted through the top of a table-like structure. Additionally several (probably wooden) statuettes are "helping" to keep the pole upright. Below the tabletop two mummified figures with lion heads press their backs against the base of the pole. Clinging to their breasts are vultures who rap their wings around the pole. The lions are probably the ones who supported the rising sun on the horizon in Egyptian mythology. Sometimes they were called the "Akeru"; sometimes Shu and Tefnut, and sometimes "Today" and "Yesterday". Likewise, on the tabletop two kneeling statuettes with pharaonic ("afnet") crowns and two standing statuettes with Upper Egyptian crowns are clasping the pole. There are also two other kneeling pharaonic statuettes (with "khepresh" crowns) who are presenting "nw" vessels, probably filled with wine. In front of the tabletop are three kneeling falcon-headed figures beating their breasts and raising their fists; these are the Souls of Pe (a town in Lower Egypt) and represent the mythological ancestral kings of Egypt from the predynastic period. Attached to the tabletop are carrying poles that would have been supported by priests' shoulders during a procession. But in this image the table rests on a low white pedestal. The fetish is surrounded by two standards with the emblem of a ram. To the left several other standards have been placed, belonging to different gods: a standing jackal (Wepwawet of the South), a sitting jackal (Wepwawet of the North), an ibis (Thoth), a falcon (Horus) and a standing man (Onuris-Shu, son of Ra). To the left of the ibis standard is a socalled "shm" pillar, which has two eyes inscribed on its upper part and was meant to represent Thoth. The fetish and the standards are placed in a large gilded shrine, the top of which is decorated with a row of uraeuses. The doors of the shrine are standing open and Pharaoh Seti is burning incense before it. For other images of the Osiris fetish in Abydos, see photos 29905 and 29951. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

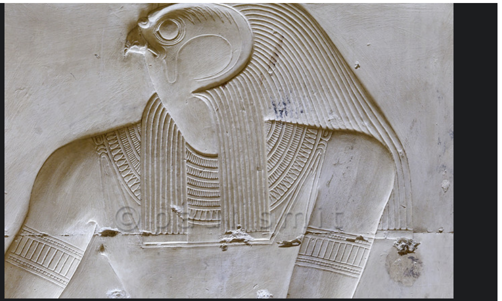


[Egypt 29907] 'Fetish of Osiris at Abydos.'

BUY

[EGYPT 29907] 'Fetish of Osiris at Abydos.' The south wall of the Osiris Chapel in the Seti Temple at Abydos is decorated with a relief showing the fetish of Osiris. It consisted of a pole which was surmounted by a box in the shape of a beehive inlaid with blue beads and crowned with two tall feathers. It may have been the intention that it resembled a wig (blue was the favoured hair colour of the gods) and in some images an actual face is depicted, but that is not the case here. The wig-like box is thought to have been a reliquary which held the head of Osiris. According to Egyptian mythology Seth cut up the body of his brother Osiris and scattered the parts all over Egypt. Osiris' head ended up in Abydos making it the prime cult centre of the god, where each year his resurrection was celebrated in a festival. To stabilize it the pole of the fetish has been inserted through the top of a table-like structure. Additionally several (probably wooden) statuettes are "helping" to keep the pole upright. Below the tabletop two mummified figures with lion heads press their backs against the base of the pole. Clinging to their breasts are vultures who rap their wings around the pole. The lions are probably the ones who supported the rising sun on the horizon in Egyptian mythology. Sometimes they were called the "Akeru"; sometimes Shu and Tefnut, and sometimes "Today" and "Yesterday". Likewise, on the tabletop two kneeling statuettes with pharaonic ("afnet") crowns and two standing statuettes with Upper Egyptian crowns are clasping the pole. There are also two other kneeling pharaonic statuettes (with "khepresh" crowns) who are presenting "nw" vessels, probably filled with wine. In front of the tabletop are three kneeling falcon-headed figures beating their breasts and raising their fists; these are the Souls of Pe (a town in Lower Egypt) and represent the mythological ancestral kings of Egypt from the predynastic period. Attached to the tabletop are carrying poles that would have been supported by priests' shoulders during a procession. But in this image the table rests on a low white pedestal. The fetish is surrounded by two standards with the emblem of a ram, crowned by two tall feathers. A wider view of this relief is provided by photo 29906. For other images of the Osiris fetish in Abydos, see photos 29905 and 29951. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

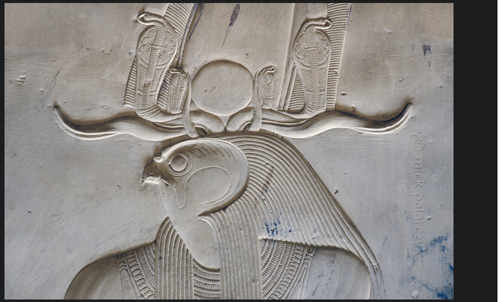




[Egypt 29908] 'Horus at Abydos.'

BUY

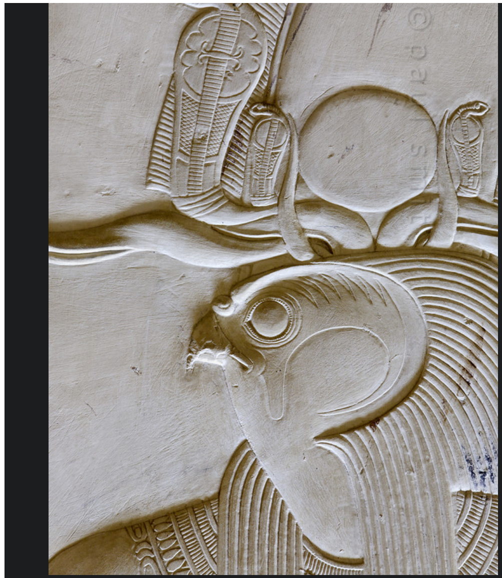
[EGYPT 29908] 'Horus at Abydos.' This relief detail shows Ra-Horakhty wearing an elaborate "atef" crown in which four cobras (ureauses) have been incorporated. The relief can be found on the south wall in the Chapel of Horus, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I presents a counterweight (for a necklace) and a piece of cloth to Horus. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29910] 'Horus at Abydos.'

BUY

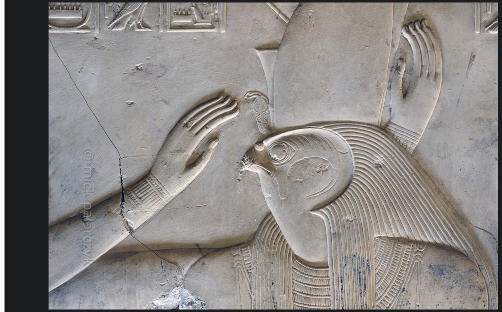
[EGYPT 29910] 'Horus at Abydos.' This relief detail shows Ra-Horakhty wearing an elaborate "atef" crown in which four cobras (ureauses) have been incorporated. The relief can be found on the south wall in the Chapel of Horus, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I presents a counterweight (for a necklace) and a piece of cloth to Horus. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29909] ’Horus at Abydos.’

BUY

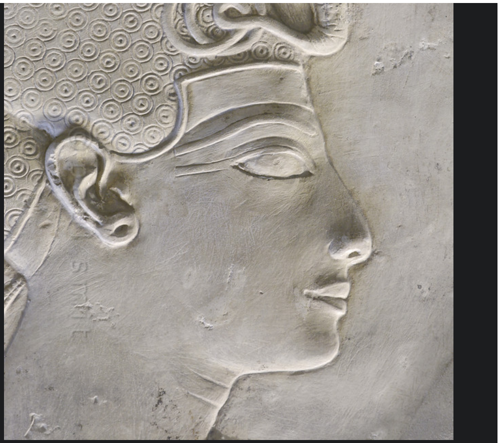
[EGYPT 29909] ’Horus at Abydos.’ This relief detail shows Ra-Horakhty wearing an elaborate “atef” crown. The relief can be found on the south wall in the Chapel of Horus, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I presents a counterweight (for a necklace) and a piece of cloth to Horus. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29911] ’Horus at Abydos.’

BUY

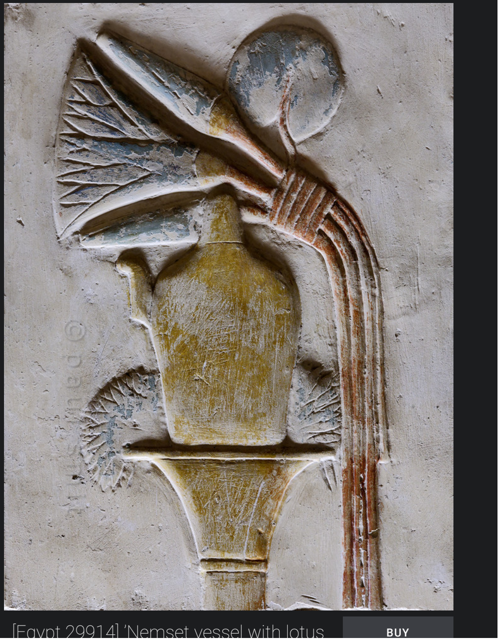
[EGYPT 29911] ’Horus at Abydos.’ This relief detail shows Seti attending to the crown of Horus. According to the adjoining text the pharaoh is attaching two feathers to the crown of the god, though these are not depicted here. The relief can be found on the south wall in the Chapel of Horus, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of Horus. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29912] ’Seti I in Horus Chapel at Abydos.’

BUY

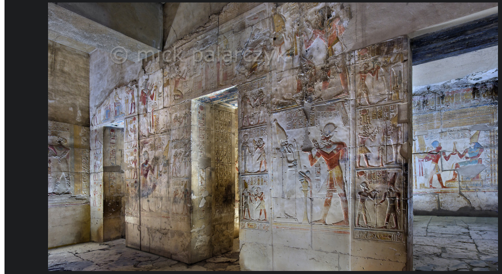
[EGYPT 29912] ’Seti I in Horus Chapel at Abydos.’ This relief detail shows pharaoh Seti I wearing cap crown with an ureaus. The relief can be found on the south wall in the Chapel of Horus, one of the seven chapels that are located directly west of the Second Hypostyle Hall of the Seti I Temple at Abydos. The detail in this picture is part of scene in which pharaoh Seti I is presenting two pieces of red cloth to Horus. It is one of the 36 episodes of the Daily Temple Ritual that are shown in the chapel, ranging from Seti entering the sanctuary to cleaning and dressing the statue of the god. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29914] ’Nemset vessel with lotus flowers at Abydos.’

BUY

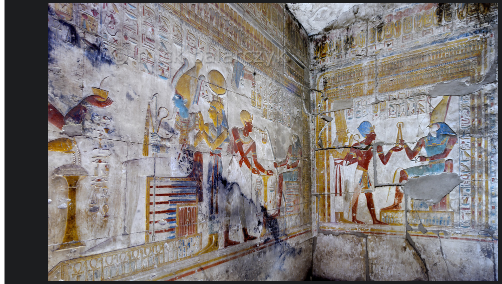
[EGYPT 29914] ’Nemset vessel with lotus flowers at Abydos.’ This relief detail in the Inner Osiris Hall in the Seti I Temple at Abydos shows a “nemset” vessel topped by lotus flowers. This kind of spouted vase was used to sprinkle water in purification rites. The detail is part of a relief in which Seti presents an emblem of Maat to Osiris. It is located on the north wall of the Inner Osiris Hall, between the entrances to the Horus Shrine and Seti Shrine (for an overall picture see photo 29913.) The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29913] ’Inner Osiris Hall of the Seti I Temple at Abydos.’

BUY

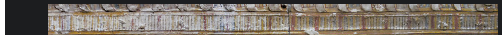
[EGYPT 29913] ’Inner Osiris Hall of the Seti I Temple at Abydos.’ The Inner Osiris Hall in the Seti I Temple at Abydos is the main hall in a complex of eight chambers that are mainly dedicated to the cult of Osiris. It can be reached from the Second Hypostyle Hall by way of the Chapel of Osiris. Here we are looking to the north wall of the hall, in which their are gates which give access to three smaller shrines. On the right is the Horus Shrine, in the middle the Seti Shrine and on the left the Isis Shrine. In the Horus Shrine, we see an enthroned Horus giving a sceptre and flail to Seti, who is wearing a blue “khepresh” crown. Behind him stands Isis, protecting and supporting him. The scene can be seen in further detail on photo 29915. On the wall between the right and middle gate their is a large relief showing Seti (again wearing the blue crown) standing in front of Osiris. The text mentions that the pharaoh is presenting an emblem of Maat (goddess of justice) to the god but the feather emblem itself has been destroyed. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

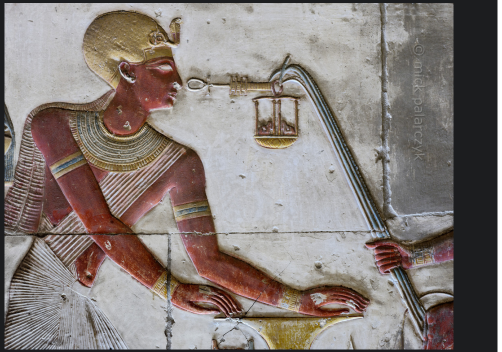


[Egypt 29915] ’Horus Shrine in Seti I Temple at Abydos.’

BUY

[EGYPT 29915] ’Horus Shrine in Seti I Temple at Abydos.’ The Horus Shrine is one of three small sanctuaries that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos. (The entrance to the shrine can be seen on photo 29913.) The relief on the right (on the northern wall of the shrine) depicts an enthroned Horus giving a sceptre and flail to Seti, who is wearing a blue “khepresh” crown. Behind him stands Isis, protecting and supporting him. The scene is set within a golden shrine which is placed within a another larger golden shrine. The larger shrine is provided with a door on the left, through which the king must have entered. In the centre of the picture (on the west wall of the Horus Shrine) we see Seti standing in front of a seated Horus who presents to him symbols of life and stability that are attached to several staffs. On the left Isis is standing behind an enthroned Osiris. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

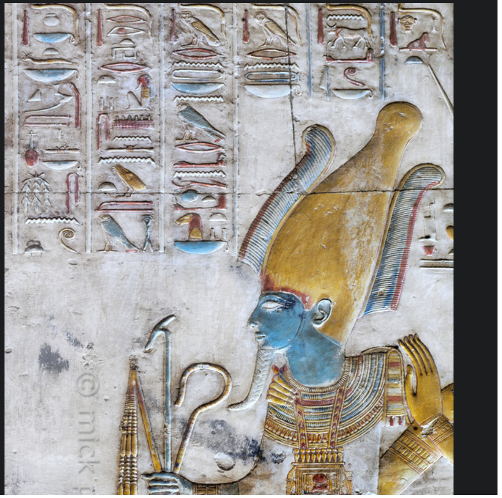


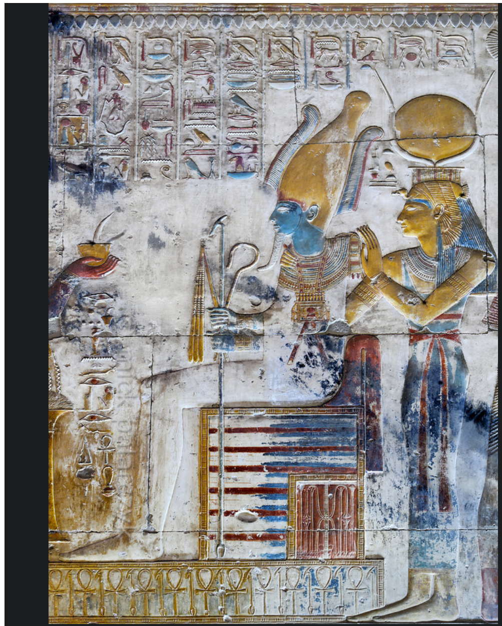


[Egypt 29916] ’Seti in Horus Shrine at Abydos.’

BUY

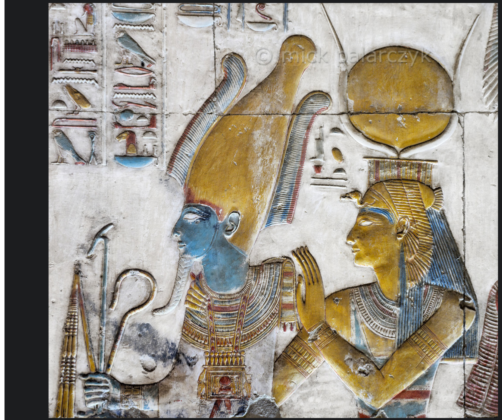
[EGYPT 29916] ’Seti in Horus Shrine at Abydos.’ This relief detail shows pharaoh Seti I wearing a golden cap crown and placing his hands on an altar. Attached to several staffs, an “ankh” sign (symbolizing life), a “djed pillar” (symbolizing stability) and a “hebsed” icon (symbolizing the king’s jubilees and long reign) are presented to him by Horus (who is just outside the frame of the picture). The relief can be found on the west wall of the Horus Shrine, one of three small shrines that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos. A wider view of the scene is provided by photo 29915. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.





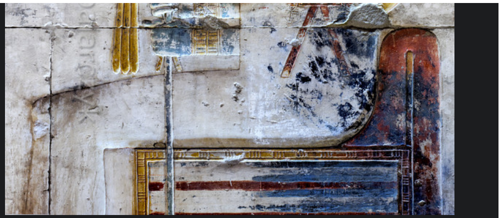
[Egypt 29917] 'Osiris and Isis at Abydos'. BUY

[EGYPT 29917] 'Osiris and Isis at Abydos'. A relief on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows an enthroned Osiris with Isis standing behind him. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris is offered incense by pharaoh Seti I, who is just outside the frame of the picture. Osiris says to Seti: "My eldest son, my first-born, I am your father, who created your beauty, I bore you to do that which pleases me." A wider view of the relief wall is provided by photo 29915. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



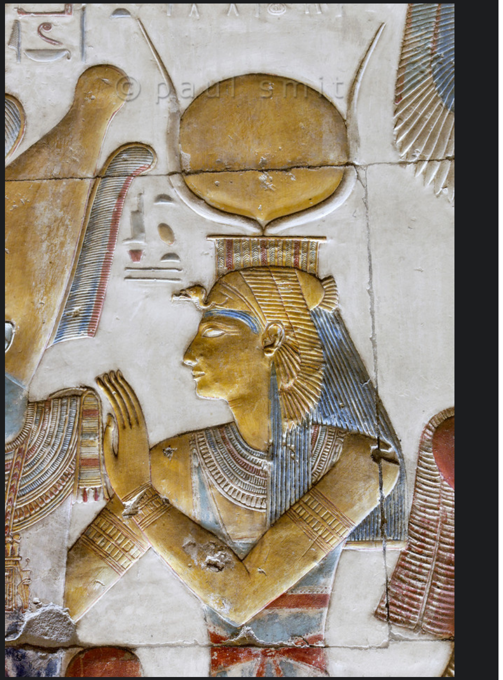
[Egypt 29919] 'Osiris and Isis at Abydos'. BUY

[EGYPT 29919] 'Osiris and Isis at Abydos'. A relief on the



[Egypt 29918] 'Osiris in Horus Shrine at Abydos'. BUY

[EGYPT 29918] 'Osiris in Horus Shrine at Abydos'. A relief on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows an enthroned Osiris wearing the "atef" crown. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris is offered incense by pharaoh Seti I, who is just outside the frame of the picture. Osiris says to Seti: "My eldest son, my first-born, I am your father, who created your beauty, I bore you to do that which pleases me." A wider view of this scene is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29920] 'Isis in Horus Shrine at Abydos'. BUY

[EGYPT 29920] 'Isis in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows Isis standing behind Osiris. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris and Isis are offered incense by pharaoh Seti I, who is outside the frame of the picture. A wider view of the relief is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

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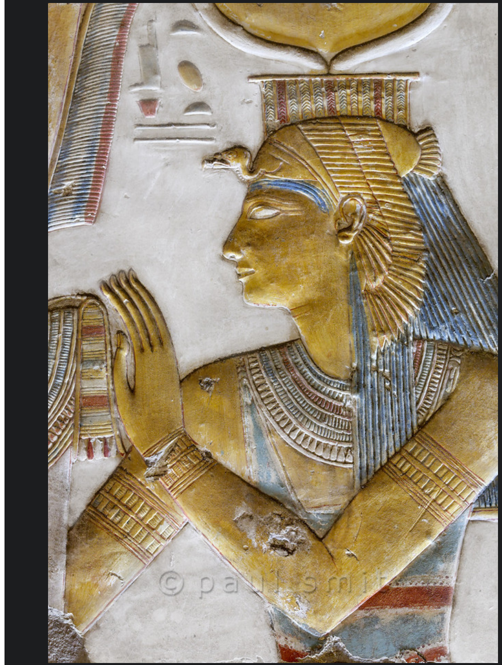
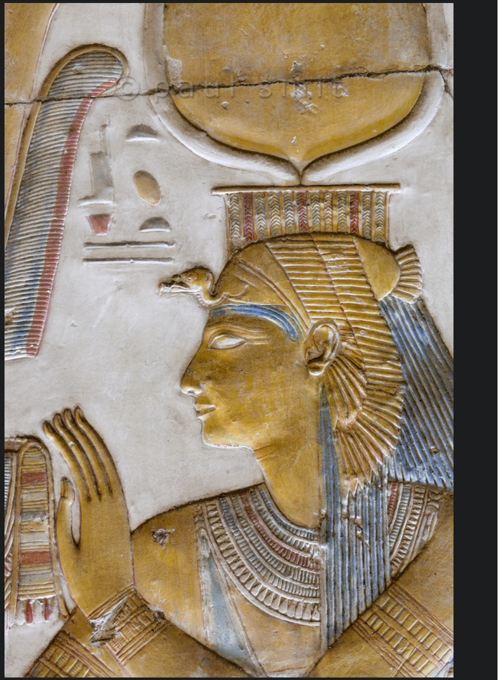
west wall of the Horus Shrine in the Seti I Temple at Abydos shows an enthroned Osiris with Isis standing behind him. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris is offered incense by pharaoh Seti I, who is just outside the frame of the picture. Osiris says to Seti: "My eldest son, my first-born, I am your father, who created your beauty, I bore you to do that which pleases me." A wider view of this scene is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



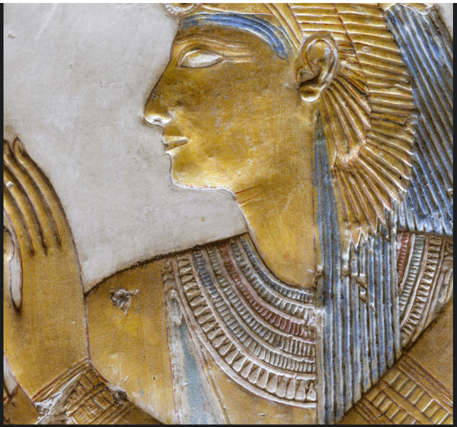
[Egypt 29921] 'Isis in Horus Shrine at Abydos'. BUY

[EGYPT 29921] 'Isis in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows Isis wearing a crown which consists of a vulture (the goddess Nekhbet) topped by a sun disk between horns. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris and Isis are offered incense by pharaoh Seti I. A wider view of this relief is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29922] 'Isis in Horus Shrine at Abydos'. BUY

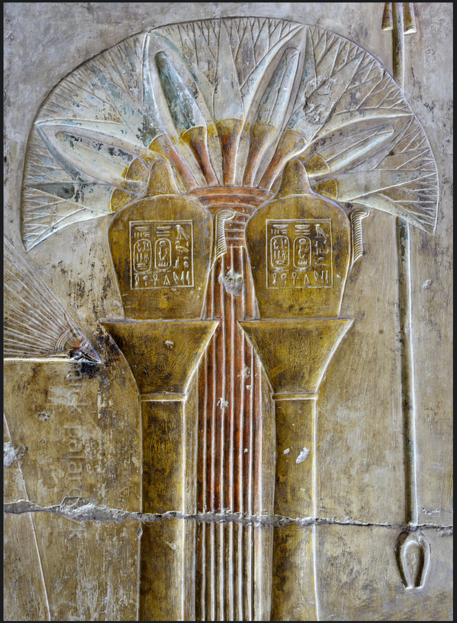
[EGYPT 29922] 'Isis in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows Isis wearing a crown which consists of a vulture (the goddess Nekhbet) topped by a sun disk between horns. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris and Isis are offered incense by pharaoh Seti I. A wider view of this relief is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29923] 'Isis in Horus Shrine at Abydos'.

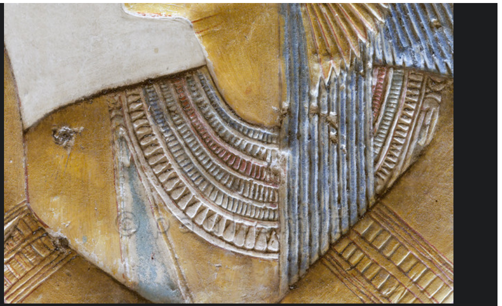
BUY

[EGYPT 29923] 'Isis in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows Isis wearing a crown which consists of a vulture (the goddess Nekhbet) topped by a sun disk between horns. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris and Isis are offered incense by pharaoh Seti I. A wider view of this relief is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



BUY

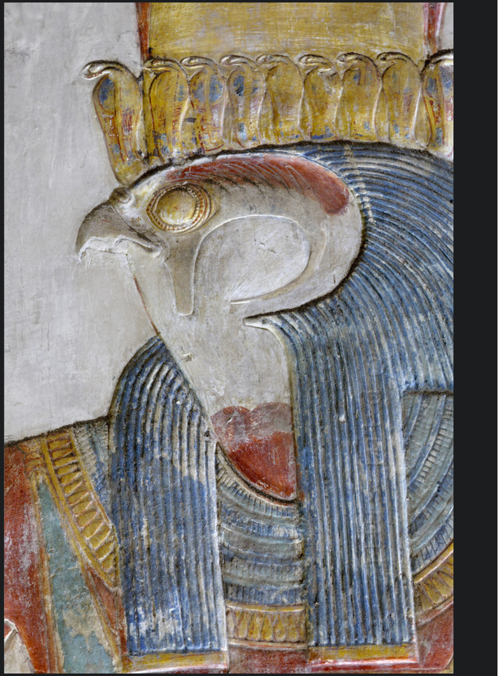
[EGYPT 29925] 'Nemset vessels in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows a bouquet of lotus flowers and two "nemset vessels". This kind of spouted vase was used to sprinkle water in purification rites. The relief is part of a scene in which Seti is offering incense to Horus. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29924] 'Isis in Horus Shrine at Abydos'.

BUY

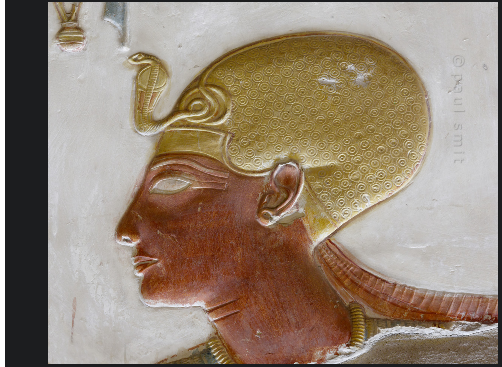
[EGYPT 29924] 'Isis in Horus Shrine at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows Isis wearing a crown which consists of a vulture (the goddess Nekhbet). The sun disk which she wears on top of the bird is outside the frame of the picture. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Osiris and Isis are offered incense by pharaoh Seti I. A wider view of this relief is provided by photo 29917. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29926] 'Horus at Abydos'.

BUY

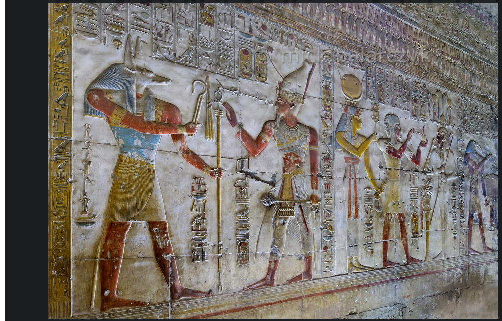
[EGYPT 29926] 'Horus at Abydos'. This relief detail on the west wall of the Horus Shrine in the Seti I Temple at Abydos shows a colourful head of Horus. It is part of a scene in which Seti is offering incense to Horus. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29927] 'Seti in Horus Shrine at Abydos'.

BUY

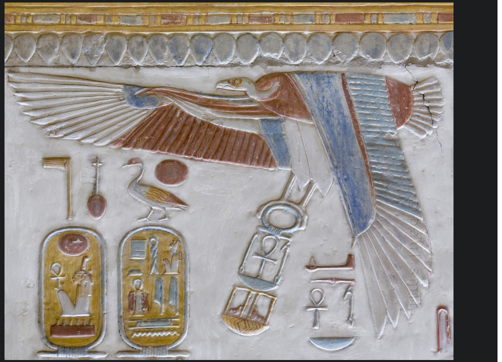
[EGYPT 29927] 'Seti in Horus Shrine at Abydos'. This relief detail on the east wall of the Horus Shrine in the Seti I Temple at Abydos shows pharaoh Seti I wearing a golden cap crown with an uraeus. It is part of a scene in which Seti is presenting a necklace to Horus. The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29929] 'West wall of Seti Shrine at Abydos'.

BUY

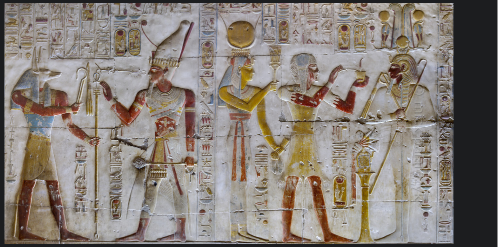
[EGYPT 29929] 'West wall of Seti Shrine at Abydos'. The Seti Shrine is one of three small sanctuaries that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos (the entrance to the shrine can be seen on photo 29913.) In this shrine Seti appears as the dead, deified king, who is identified as an Osiris himself. Here we are looking at reliefs on the west wall of the shrine. On the left we see the jackal-headed god Wepwawet presenting a set of scepters to Seti with his right hand. In his other hand he is holding a staff from the top of which the Breath of Life is emitted towards the mouth of Seti in an evocative way: it is depicted as a kind of ray which consists of two "ankh" signs separated by a "was" sceptre. The god says to the king: "I come to you, bearing life and dominion; may you be young like Horus as king . . . may your name endure by reason of what you have accomplished. As long as the sky shall exist, you shall exist." Wepwawet ("Opener of the Ways") was the god who opened the ways for the dead, guiding them in the netherworld. Then follows a scene in which the god Inmutef (dressed as a sem-priest)



[Egypt 29928] 'Nekhbet in Horus Shrine at Abydos'.

BUY

[EGYPT 29928] 'Nekhbet in Horus Shrine at Abydos'. The vulture goddess Nekhbet is spreading her wings in this relief detail on the east wall of the Horus Shrine in the Seti I Temple at Abydos. It is part of a scene in which Seti is presenting a necklace to Horus. Nekhbet represented the royal dominion over Upper Egypt. In her talons she is holding a "shen" sign (symbol of eternity), an "ankh" sign flanked by "was" sceptres (symbols for life and prosperity) and a "hebsed" icon (symbolizing the king's jubilees and long reign). The cartouche on the left holds Seti's birthname: "He of the god Seth, Beloved of Ptah." The two hieroglyphs above this cartouche inform us that he is a "good god". The cartouche beside it holds Seti's throne name: Men-maat-re ("Eternal is the Justice of Re"). The duck and sun hieroglyph above this cartouche tell us that he is the "son of Ra". The Horus Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

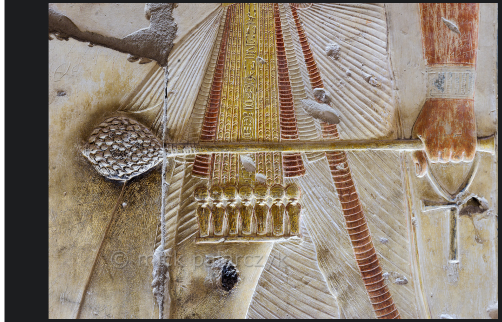


[Egypt 29930] 'West wall of Seti Shrine at Abydos'.

BUY

[EGYPT 29930] 'West wall of Seti Shrine at Abydos'. The Seti Shrine is one of three small sanctuaries that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos (the entrance to the shrine can be seen on photo 29913.) In this shrine Seti appears as the dead, deified king, who is identified as an Osiris himself. Here we are looking at reliefs on the west wall of the shrine. On the left we see the jackal-headed god Wepwawet presenting a set of scepters to Seti with his right hand. In his other hand he is holding a staff from the top of which the Breath of Life is emitted towards the mouth of Seti in an evocative way: it is depicted as a kind of ray which consists of two "ankh" signs separated by a "was" sceptre. The god says to the king: "I come to you, bearing life and dominion; may you be young like Horus as king . . . may your name endure by reason of what you have accomplished. As long as the sky shall exist, you shall exist." Wepwawet ("Opener of the Ways") was the god who opened the ways for the dead, guiding them in the netherworld. Then follows a scene in which the god Inmutef (dressed as a sem-priest) burns incense before a mummified Seti. Inmutef (a god who symbolizes the

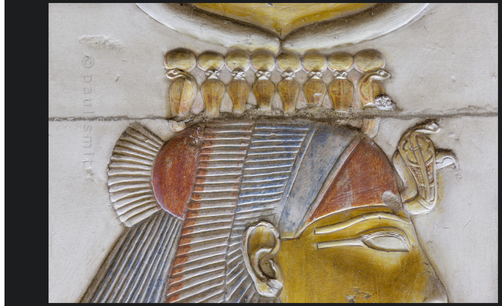
Then follows a scene in which the god Inmutef (dressed as a sem-priest) burns incense before a mummified Seti. Inmutef (a god who symbolizes the son who attends to his dead father) must be identified in this scene with the young Ramses II who performs the Opening of the Mouth Ritual on the mummy of his father, enabling him to breath in the afterlife. Behind Inmutef stand Isis who is making sacred music by rattling a sistrum and a “menat” necklace. The text next to her reads: “shaking the sistrum before your beautiful face forever and ever.” The entrance to the Seti Shrine can be seen on photo 29913. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29931] ’Mace carried by Seti at Abydos’.

BUY

[EGYPT 29931] ’Mace carried by Seti at Abydos’. This relief detail of pharaoh Seti I carrying a mace and an “ankh” sign can be found on the west wall of the Seti Shrine in the Seti Temple at Abydos. In this shrine, which is located north of the Inner Osiris Hall, Seti appears as the dead, deified king, who is identified as an Osiris himself. The relief is part of scene in which the jackal-headed god Wepwawet is presenting a set of scepters and the Breath of Life to Seti (for a wider view see photo 29930.) The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

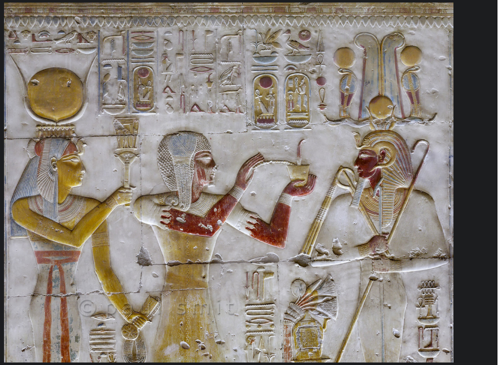


[Egypt 29933] ’Isis in Seti Shrine at Abydos’.

BUY

[EGYPT 29933] ’Isis in Seti Shrine at Abydos’. This relief detail on the west wall of the Seti Shrine in the Seti I Temple at Abydos shows Isis wearing a crown which consists of a vulture (the goddess Nekhbet). The head of the bird is partially obscured by an ureaus. The sun disk which Isis wears on top of the bird is outside the frame of the picture (for a wider view see photo 29932). The Seti Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Ramses II offers incense to the deified pharaoh Seti I. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

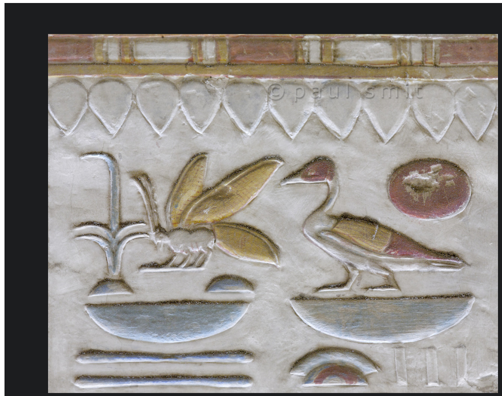
burns incense before a mummified Seti. Inmutef (a god who symbolizes the son who attends to his dead father) must be identified in this scene with the young Ramses II who performs the Opening of the Mouth Ritual on the mummy of his father, enabling him to breath in the afterlife. Behind Inmutef stand Isis who is making sacred music by rattling a sistrum and a “menat” necklace. The text next to her reads: “shaking the sistrum before your beautiful face forever and ever.” The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29932] ’West wall of Seti Shrine at Abydos’.

BUY

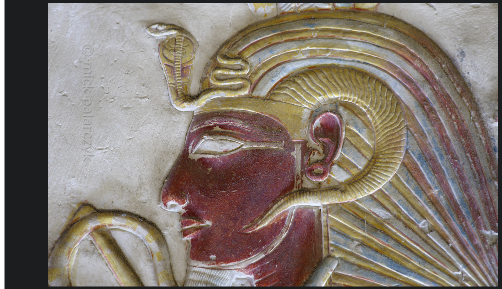
[EGYPT 29932] ’West wall of Seti Shrine at Abydos’. The Seti Shrine is one of three small sanctuaries that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos. In this shrine Seti appears as the dead, deified king, who is identified as an Osiris himself. Here we are looking at a relief on the west wall of the shrine. It shows the god Inmutef (dressed as a sem-priest) burning incense before a mummified Seti. Inmutef (a god who symbolizes the son who attends to his dead father) must be identified in this scene with the young Ramses II, who performs the Opening of the Mouth Ritual on the mummy of his father, enabling him to breath in the afterlife. Behind Inmutef stand Isis who is making sacred music by rattling a sistrum and a “menat” necklace. The text next to her reads: “shaking the sistrum before your beautiful face forever and ever.” For a wider view of the relief see photo 29930. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29935] ’Royal nomenclature in Seti Shrine at Abydos’.

BUY

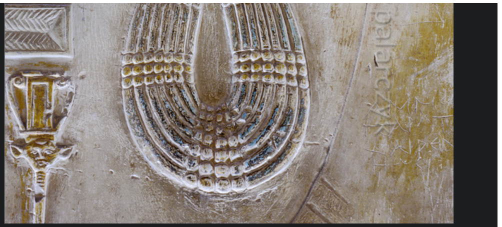
[EGYPT 29935] ’Royal nomenclature in Seti Shrine at Abydos’. In royal nomenclature the rush and the bee hieroglyph generally precede the name of the pharaoh, meaning “He who belongs to the rush and the bee”, where the rush was the emblem of Upper Egypt and the bee of Lower Egypt. Below the bee and the rush we see hieroglyphs that tells us that the pharaoh is “Lord of the Two Lands”. On the right the duck and sun glyph inform us that he is the “Son of Ra” and below that is stated that he is “Lord of the Crowns”. This relief detail can be found on the west wall of the Seti Shrine in the Seti I Temple at Abydos. The Seti Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Ramses II offers incense to the deified pharaoh Seti I (for a wider view see photo 29932). The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29937] ’Seti with “nemes” crown at Abydos’.

BUY

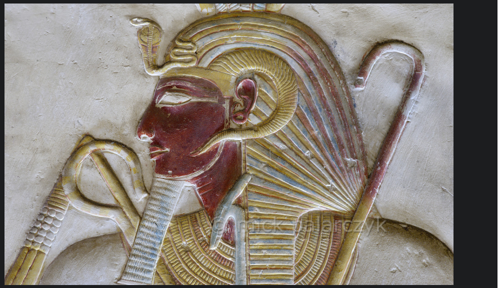
[EGYPT 29937] ’Seti with “nemes” crown at Abydos’. This relief detail on the west wall of the Seti Shrine in the Seti I Temple at Abydos shows pharaoh Seti I wearing a “nemes” head cloth and ram horns. The relief is part of a scene in which Ramses II offers incense to his deified father Seti (for a wider view see photo 29932). The Seti Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29934] ’Menat necklace in Seti Shrine at Abydos’.

BUY

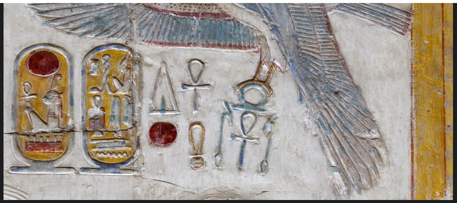
[EGYPT 29934] ’Menat necklace in Seti Shrine at Abydos’. This relief detail on the west wall of the Seti Shrine in the Seti I Temple at Abydos shows Isis holding a “menat” necklace with counterpoise. The “menat” was a ceremonial object usually associated with Hathor and could be used as a kind of percussion instrument. The Seti Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The relief is part of a scene in which Isis stands behind Ramses II who offers incense to the deified pharaoh Seti I (for a wider view see photo 29932). The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29936] ’Seti with “nemes” crown at Abydos’.

BUY

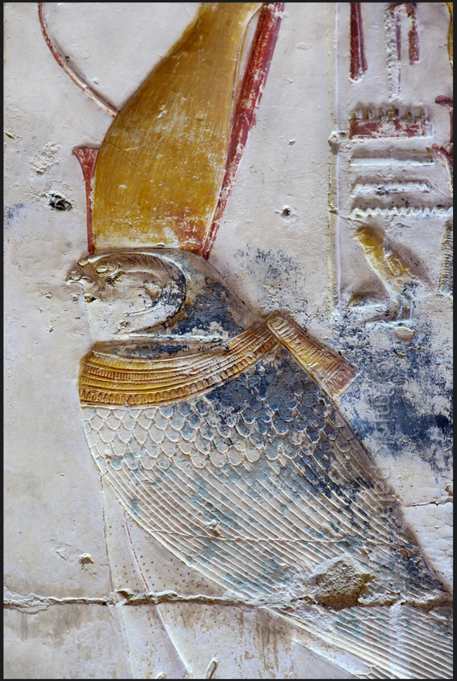
[EGYPT 29936] ’Seti with “nemes” crown at Abydos’. This relief detail on the west wall of the Seti Shrine in the Seti I Temple at Abydos shows pharaoh Seti I wearing a “nemes” head cloth and ram horns. The relief is part of a scene in which Ramses II offers incense to his deified father Seti (for a wider view see photo 29932). The Seti Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29939] 'Horus falcon in Isis Shrine at Abydos'.

BUY

[EGYPT 29939] 'Horus falcon in Isis Shrine at Abydos'. Horus is spreading his wings as a falcon in this relief detail on the north wall of the Isis Shrine in the Seti I Temple at Abydos. It is part of a scene in which Isis is presenting a jubilee staff to Seti and where the Horus falcon is hovering protectively above the king (for a wider view see photo 29938). In his talons the bird is holding a "shen" sign (symbol of eternity) and an "ankh" sign flanked by "was" sceptres (symbols for life and prosperity). The cartouche on the left holds Seti's throne name: Men-maat-re ("Eternal is the Justice of Re"). The other cartouche holds Seti's birthname: "He of the god Seth, Beloved of Ptah." The four hieroglyphs beside it tell us that the pharaoh has received life, just as Ra has received it. The Isis Shrine is one of three small shrines that are located north of the Inner Osiris Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29941] 'Horus falcon in Inner Osiris Hall at Abydos'.

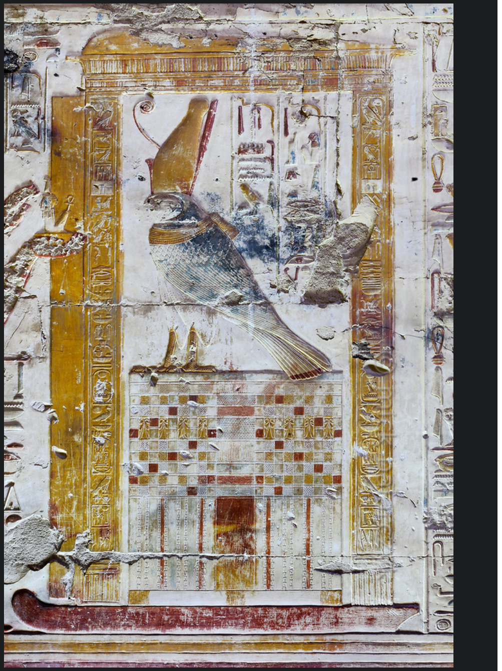
BUY

[EGYPT 29941] 'Horus falcon in Inner Osiris Hall at Abydos'. This relief detail shows Horus in the form of a falcon wearing the double crown of Lower and Upper Egypt. It is part of a relief that shows Seti I presenting a statue of Maat to Horus(for a wider view see photo 29940). The relief can be found on the east wall of the Inner Osiris Hall in the Seti I Temple at Abydos. The scenes in this hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris, the father of Horus. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

[Egypt 29938] 'Isis Shrine in Seti I Temple at Abydos.'

BUY

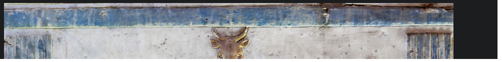
[EGYPT 29938] 'Isis Shrine in Seti I Temple at Abydos.' The Isis Shrine is one of three small sanctuaries that are located north of the Inner Osiris Hall in the Seti I Temple at Abydos (the entrance to the shrine can be seen on photo 29913.) The relief on the left (on the northern wall of the shrine) depicts an enthroned Isis, holding a sistrum and a "menat" necklace in her right hand. With her other hand she presents to Seti a staff from which hang suspended symbols for his jubilees. Behind Isis stands Horus in an protective posture. On the right (on the eastern wall of the shrine) we see Seti elevating a tray of offerings to Isis. The enthroned Isis near the right-hand edge of the picture is offered incense by the king (but he himself is outside the frame of the picture.) The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

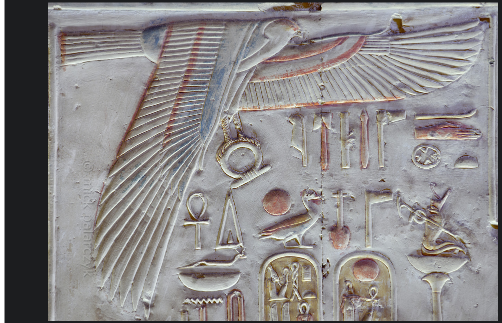


[Egypt 29940] 'Horus falcon in Inner Osiris Hall at Abydos'.

BUY

[EGYPT 29940] 'Horus falcon in Inner Osiris Hall at Abydos'. Housed in a golden shrine, a statue of Horus in the form of a falcon is sitting on a pedestal which has the form of a beautifully decorated gateway. The pedestal and shrine are standing on a sledge. The doors of the shrine have been opened and pharaoh Seti I (who is just outside the frame of the picture) presents a small statue of the goddess Maat to Horus. The hands of the pharaoh have been vandalized, but the statue itself has escaped the rage of the vandals. The relief can be found on the east wall of the Inner Osiris Hall in the Seti I Temple at Abydos. The scenes in this hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris, the father of Horus. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

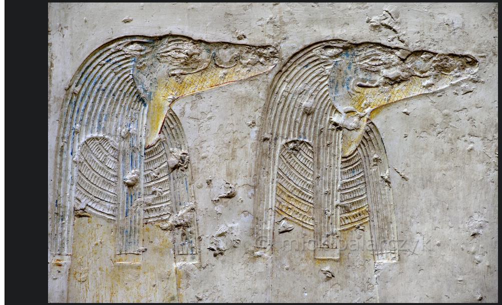




[Egypt 29943] 'Horus falcon in Inner Osiris Hall at Abydos'.

BUY

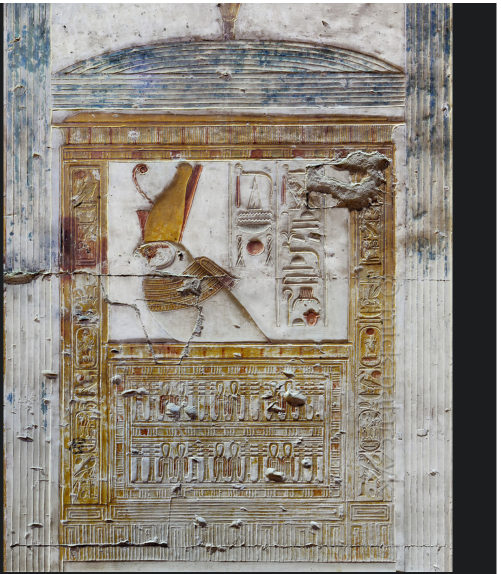
[EGYPT 29943] 'Horus falcon in Inner Osiris Hall at Abydos'. Horus is spreading his wings as a falcon in this relief detail on the east wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti offers a bread to Osiris. In his talons the bird is holding a "shen" sign (symbol of eternity). The hieroglyphs directly beneath his left wing describe him as "He from Behdet, the great god with the colourful feathers", Behdet being Edfu, the city were Horus had his cult centre. The scenes in the Inner Osiris Hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris, the father of Horus. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29945] 'Crocodile gods at Abydos'.

BUY

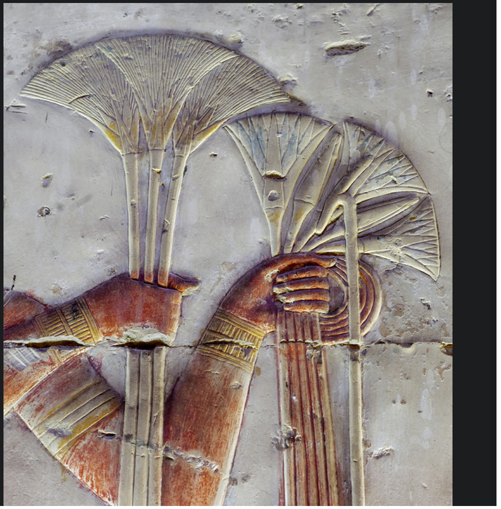
[EGYPT 29945] 'Crocodile gods at Abydos'. Two crocodile-headed gods are depicted on the south wall of the Inner Osiris Hall in the Seti I Temple at Abydos. In Egyptian mythology, Horus was thought to have taken the form of a crocodile to retrieve the parts of Osiris' body which were lost in the Nile, after it was carved up by Seth. The scenes in the Inner Osiris Hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29942] 'Horus falcon in Inner Osiris Hall at Abydos'.

BUY

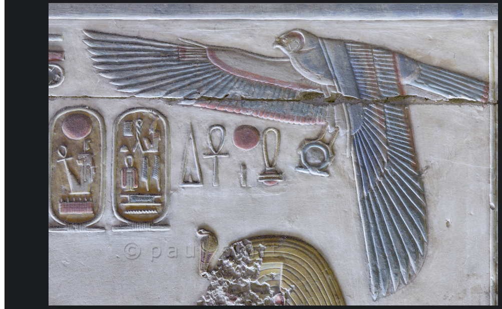
[EGYPT 29942] 'Horus falcon in Inner Osiris Hall at Abydos'. This relief detail shows a statue of Horus in the form of a falcon sitting in a golden shrine and wearing the double crown of Lower and Upper Egypt. It is part of scene in which pharaoh Seti (who is outside the frame of the picture) "unveils the face of the god", according to the adjoining text. The relief can be found on the east wall of the Inner Osiris Hall in the Seti I Temple at Abydos. The scenes in this hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris, the father of Horus. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29947] 'Nekhbet in Inner Osiris Hall at Abydos'.

BUY

[EGYPT 29947] 'Nekhbet in Inner Osiris Hall at Abydos'. The vulture goddess Nekhbet is spreading her wings in this relief detail on the west wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti is presenting pieces of cloth to a “djed” pillar. Nekhbet represented the royal dominion over Upper Egypt. In her talons she is holding a “shen” sign (symbol of eternity). The cartouche on the left holds Seti's throne name: Men-maat-re (“Eternal is the Justice of Re”). The three hieroglyphs above this cartouche inform us that he is “Lord of the Two Lands”. The other cartouche holds Seti's birthname: “He of the god Seth, Beloved of Ptah” and the glyphs above it tell us that he is “Lord of the crowns”. The hieroglyphs beside it tell us that the pharaoh has received life, just as Ra has received it. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29949] 'Horus falcon in Inner Osiris Hall at Abydos'.

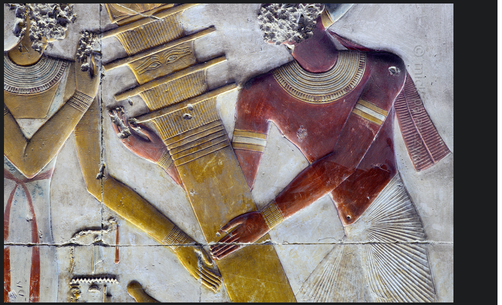
BUY

[EGYPT 29949] 'Horus falcon in Inner Osiris Hall at Abydos'. Horus is spreading his wings as a falcon in this relief detail on the west wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti offers a bread to a pillar that represents Thoth. In his talons the bird is holding a “shen” sign (symbol of eternity). The cartouche on the left holds Seti's throne name: Men-maat-re (“Eternal is the Justice of Re”). The other cartouche holds Seti's birthname: “He of the god Seth, Beloved of Ptah”. The hieroglyphs beside it tell us that the pharaoh has received life, just as Ra has received it. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29944] 'Papyrus and lotus flowers at Abydos'.

BUY

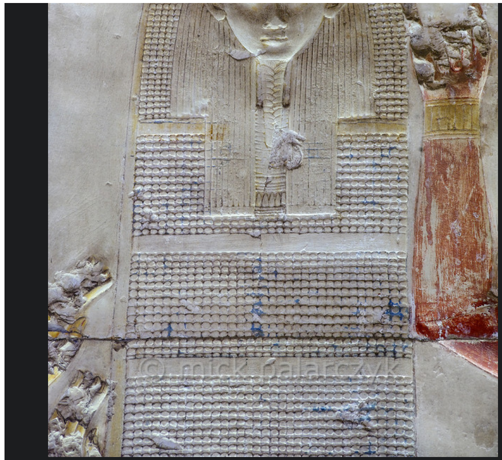
[EGYPT 29944] 'Papyrus and lotus flowers at Abydos'. In this relief detail we see pharaoh Seti I presenting papyrus (left) and lotus flowers (right) to Geb and Nut (who are outside the frame of the picture). The relief can be found on the east wall of the Inner Osiris Hall in the Seti I Temple at Abydos. The scenes in this hall depict rites in the Osiris Mysteries which were enacted once a year at Abydos to celebrated the resurrection of Osiris, the son of sky goddess Nut and earth god Geb. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29946] 'Raising the “djed” pillar at Abydos'.

BUY

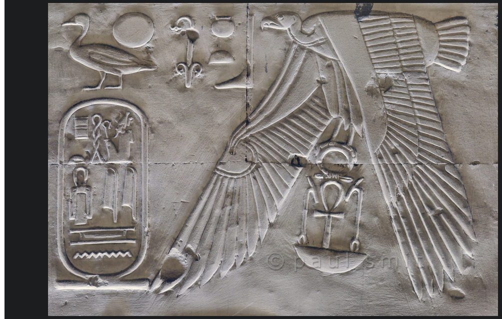
[EGYPT 29946] 'Raising the “djed” pillar at Abydos'. Pharaoh Seti I (right) and Isis raise the “djed” pillar in a relief on the west wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is unclear what the “djed” pillar actually represented. It might simply have been nothing more than a pillar, and as such a symbol of strength, support and stability. It could also have symbolized the backbone of Osiris, or a reliquary in which his backbone was kept. It is sometimes depicted in an anthropomorphic form (with attached human limbs etc.) but in this relief it only has a set of eyes. But whatever it represented, it became to be regarded as a symbol for Osiris. The rite known as the “Erection of the djed-pillar” represents Osiris' victory over death and at Abydos was part of the annual festival which celebrated his resurrection. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29951] 'Osiris fetish at Abydos.'

BUY

[EGYPT 29951] 'Osiris fetish at Abydos.' The west wall of the Inner Osiris Hall in the Seti Temple at Abydos is decorated with a relief showing Isis and pharaoh Seti standing beside an Osiris fetish. In this picture we see a detail of the fetish. It consisted of a pole which was surmounted by a box in the shape of a beehive inlaid with blue beads and crowned with two tall feathers. It may have been the intention that it resembled a wig (blue was the favoured hair colour of the gods) and in some cases an actual face is depicted, as we see there is here. The wig-like box is thought to have been a reliquary which held the head of Osiris. According to Egyptian mythology Seth cut up the body of his brother Osiris and scattered the parts all over Egypt. Osiris' head ended up in Abydos making it the prime cult centre of the god, where each year his resurrection was celebrated in a festival. The scenes in The Inner Osiris Hall depict rites in the Osiris Mysteries which were enacted once a year during the festival. For other images of the Osiris fetish in Abydos see photos 29905, 06 and 07. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.



[Egypt 29953] 'Nekhbet in Nefertem-Ptah-Sokar Hall at Abydos'.

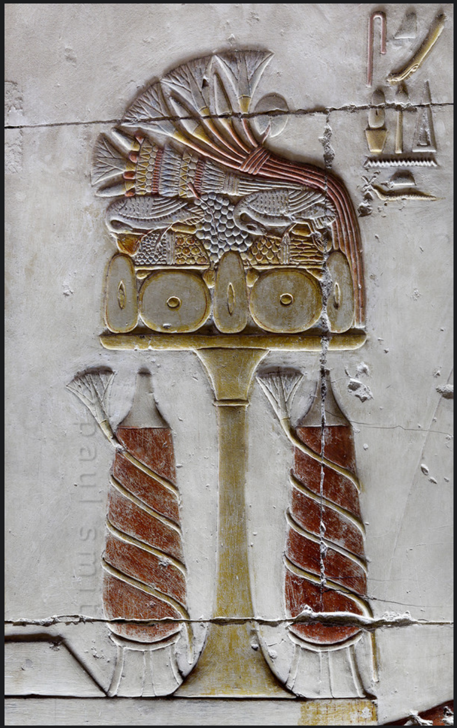
BUY

[EGYPT 29953] 'Nekhbet in Nefertem-Ptah-Sokar Hall at Abydos'. The vulture goddess Nekhbet is flapping her wings in this relief detail on the north wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti is burning incense and pouring a libation in front of Sokar (see also photos 29952 and 29954). Nekhbet represented the royal dominion over Upper Egypt. In her talons she is holding a “shen” sign (symbol of eternity) and an “ankh” sign flanked by “was” sceptres (symbols for life and prosperity). Her name is spelled by the four hieroglyphs in front of her head. The cartouche on the left holds Seti's birthname: “He of the god Seth, Beloved

[Egypt 29948] 'Nekhbet in Inner Osiris Hall at Abydos'.

BUY

[EGYPT 29948] 'Nekhbet in Inner Osiris Hall at Abydos'. The vulture goddess Nekhbet is spreading her wings in this relief detail on the west wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti is presenting pieces of cloth to a “djed” pillar. Nekhbet represented the royal dominion over Upper Egypt. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

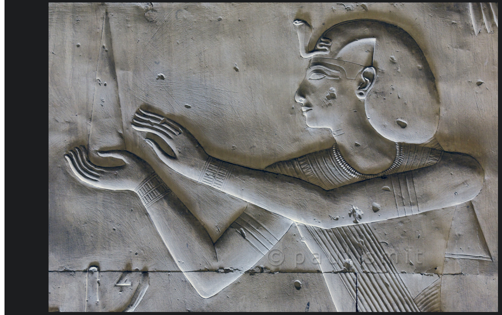


[Egypt 29950] 'Offerings in Inner Osiris Hall at Abydos'.

BUY

[EGYPT 29950] 'Offerings in Inner Osiris Hall at Abydos'. A table holds several offerings in this relief detail on the west wall of the Inner Osiris Hall in the Seti I Temple at Abydos. It is part of a scene in which Seti offers a bread to a pillar that represents Thoth. The offerings on the table consist of breads, fruits, birds and flowers. Beneath the table are two amphora on a stand with lotus flowers wrapped around them. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

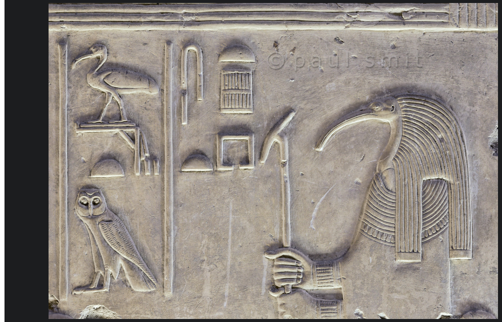
of Ptah.” The sun and duck hieroglyphs above this cartouche inform us that he is the “son of Ra”. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29955] ‘Seti in Nefertem-Ptah-Sokar Hall at Abydos’.

BUY

[EGYPT 29955] ‘Seti in Nefertem-Ptah-Sokar Hall at Abydos’. The north wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos is decorated with a relief in limestone which shows pharaoh Seti offering a conical bread to Sokar (who is outside the frame of this picture). The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29957] ‘Thoth in Nefertem-Ptah-Sokar Hall at Abydos’.

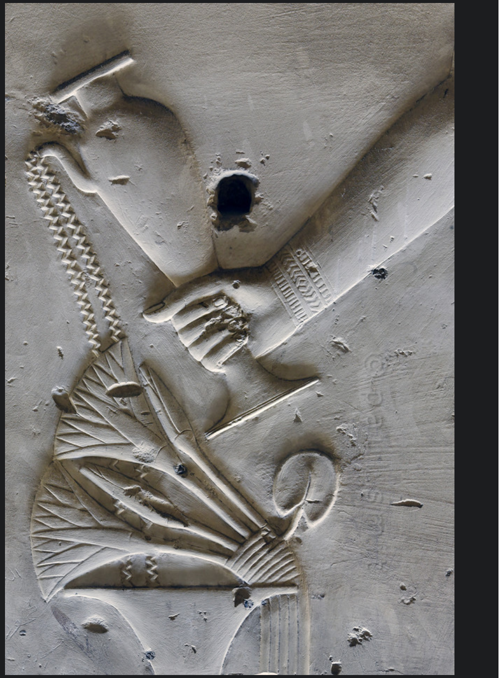
BUY

[EGYPT 29957] ‘Thoth in Nefertem-Ptah-Sokar Hall at Abydos’. Thoth is holding a “was” sceptre in this relief detail of the south wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos. It is part of scene in which Seti is presenting offerings to six enthroned gods. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29952] ‘Seti burning incense at Abydos.’

BUY

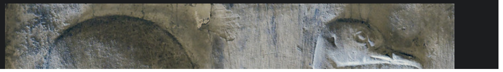
[EGYPT 29952] ‘Seti burning incense at Abydos.’ The north wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos is decorated with a relief in limestone which shows pharaoh Seti burning incense and pouring a libation (see photo 29954) in front of Sokar (who is outside the frame of this picture). The incense is burning at the hand-shaped end of the stick, while the unburned incense is stored in the little container above the king’s hand. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

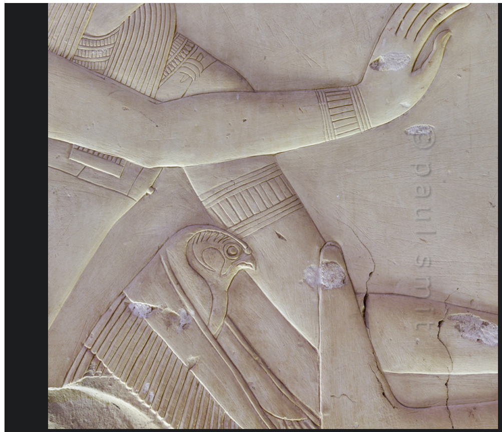


[Egypt 29954] ‘Libation in Nefertem-Ptah-Sokar Hall at Abydos’.

BUY

[EGYPT 29954] ‘Libation in Nefertem-Ptah-Sokar Hall at Abydos’. The north wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos is decorated with a relief in limestone which shows pharaoh Seti pouring a libation on lotus flowers (and burning incense, see photo 29952) in front of Sokar (who is outside the frame of this picture). The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

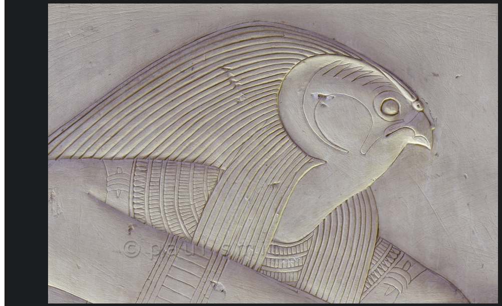




[Egypt 29959] ‘Horus in Ptah-Sokar Chapel at Abydos.’

BUY

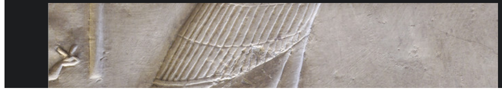
[EGYPT 29959] ‘Horus in Ptah-Sokar Chapel at Abydos.’ In this relief detail a falcon-headed Horus is assisting at the resurrection of his father Osiris (whose mummified feet can be seen in the right lower corner of the picture). The falcon at the bottom of the picture is either Isis or Nephtys. When searching for the scattered body parts of the murdered Osiris or mourning at his reassembled corpse, the two goddesses are often likened to falcons or kites, possibly because kites travel far in search of carrion or because the Egyptians associated their plaintive calls with cries of grief. Furthermore, in the Pyramid Texts it is mentioned that Isis, by flapping her wings causes a wind which will convey the Breath of Life to Osiris. The relief can be found on the south wall of the Ptah-Sokar Chapel in the Seti I Temple at Abydos. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

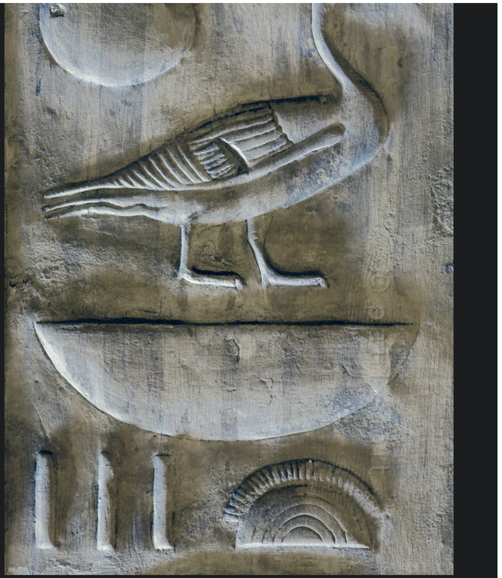


[Egypt 29961] ‘Horus in Ptah-Sokar Chapel at Abydos.’

BUY

[EGYPT 29961] ‘Horus in Ptah-Sokar Chapel at Abydos.’ This relief detail, showing a falcon-headed Horus, is part of a scene in which he is assisting at the resurrection of his father Osiris. The relief can be found on the south wall of the Ptah-Sokar Chapel in the Seti I Temple at Abydos. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

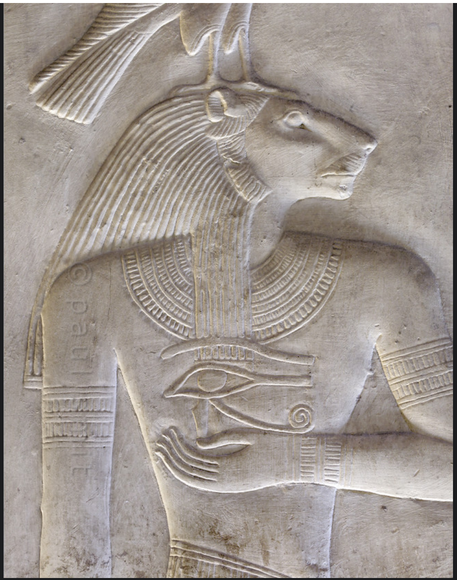




[Egypt 29956] ’Royal nomenclature in Nefertem-Ptah-Sokar Hall at Abydos’.

BUY

[EGYPT 29956] ’Royal nomenclature in Nefertem-Ptah-Sokar Hall at Abydos’. In royal nomenclature the sun and the duck hieroglyph generally precede or follow the name of the pharaoh, meaning “Son of Ra”. The glyphs in the lower part of the picture tell us that he was also “Lord of the crowns”. These hieroglyphs can be found on the right-hand edge of north wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29963] ‘Nefertem in Nefertem Chapel at Abydos.’

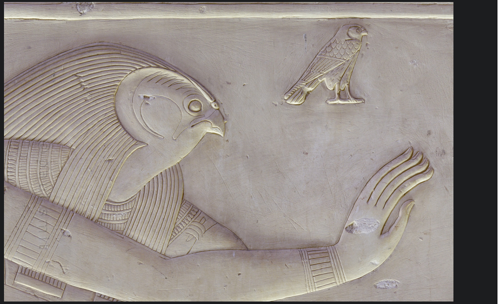
BUY

[EGYPT 29963] ‘Nefertem in Nefertem Chapel at Abydos.’ This relief detail shows a lion-headed Nefertem, surmounted by a falcon and holding a “wadjet’ eye. It is part of a scene which shows pharaoh Seti I offering incense to an assembly of several gods on the north wall of the Nefertem Chapel in the Seti I Temple at Abydos. Nefertem is the god of the first lotus flower, which, floating on the primeval ocean, gave birth to the sun, according to Egyptian mythology. At Memphis he was regarded as the son of the lioness-goddess Sekhmet and as a result he was sometimes depicted as lion-headed. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29958] ‘Bee and rush hieroglyph at Abydos.’

BUY

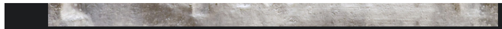
[EGYPT 29958] ‘Bee and rush hieroglyph at Abydos.’ In royal nomenclature the rush and the bee hieroglyph generally precede the name of the pharaoh, meaning “He who belongs to the rush and the bee”, where the rush was the emblem of Upper Egypt and the bee of Lower Egypt. On the broad delta plains of Lower Egypt apiculture must have had a tradition and importance dating back thousands of years, and it was in the religious circles of the central delta where the symbolism of the bee developed. According to one Egyptian myth, bees were the tears of the sun god Ra. The basket with two lines beneath it describes another title of the pharaoh: “Lord of the Two Lands” (meaning Upper and Lower Egypt). These hieroglyphs can be found on south wall of the Nefertem-Ptah-Sokar Hall in the Seti I Temple at Abydos. They belong to a scene in which Seti offers bread to six seated gods. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29960] ‘Horus in Ptah-Sokar Chapel at Abydos.’

BUY

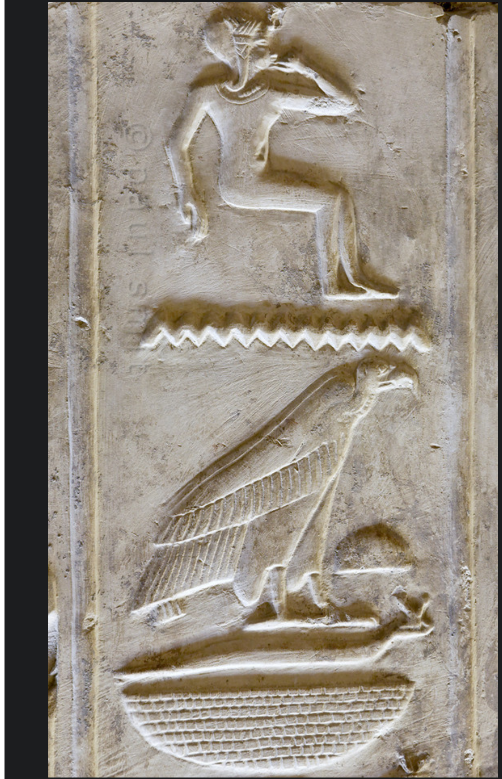
[EGYPT 29960] ‘Horus in Ptah-Sokar Chapel at Abydos.’ In this relief detail a falcon-headed Horus is assisting at the resurrection of his father Osiris (who is outside the frame of the picture). The relief can be found on the south wall of the Ptah-Sokar Chapel in the Seti I Temple at Abydos. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29965] ‘Hieroglyphs in Nefertem Chapel at Abydos.’

BUY

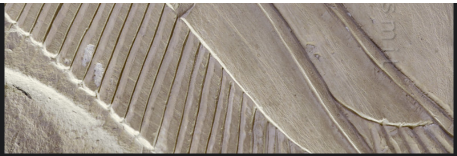
[EGYPT 29965] ‘Hieroglyphs in Nefertem Chapel at Abydos.’ These hieroglyphs on the north wall of the Nefertem Chapel in the Seti I Temple at Abydos are of part of text adjoining a scene which shows Seti I offering incense to an assembly of several gods . The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29967] ‘Hieroglyphs in Nefertem Chapel at Abydos.’

BUY

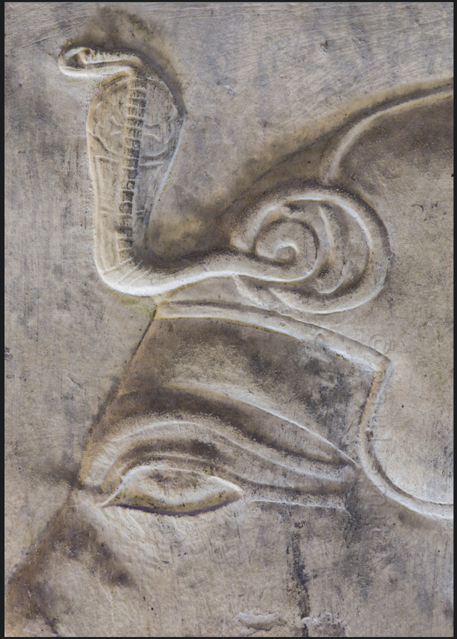
[EGYPT 29967] ‘Hieroglyphs in Nefertem Chapel at Abydos.’ These hieroglyphs are part of a text on the south wall of the Nefertem Chapel in the Seti I Temple at Abydos . The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29962] ‘Falcon in Ptah-Sokar Chapel at Abydos.’

BUY

[EGYPT 29962] ‘Falcon in Ptah-Sokar Chapel at Abydos.’ This kite or falcon is located at the feet of a mummified Osiris in a scene where Horus and Isis assist at his resurrection. There is a similar bird with outstretched wings near the head of the mummy. The birds represent Isis and Nephtys. When searching for the scattered body parts of the murdered Osiris or mourning at his reassembled mummified corpse, the two goddesses are often likened to falcons or kites, possibly because kites travel far in search of carrion or because the Egyptians associated their plaintive calls with cries of grief. Furthermore, in the Pyramid Texts it is mentioned that Isis, by flapping her wings causes a wind which will convey the Breath of Life to Osiris. The relief can be found on the south wall of the Ptah-Sokar Chapel in the Seti I Temple at Abydos. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29964] ‘Seti I with uraeus in Nefertem Chapel at Abydos.’

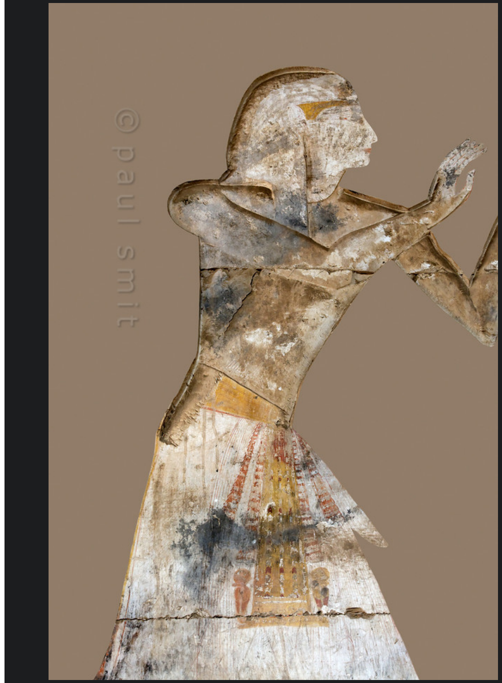
BUY

[EGYPT 29964] ‘Seti I with uraeus in Nefertem Chapel at Abydos.’ This relief detail shows the uraeus snake on the cap crown of pharaoh Seti I. It is part of a scene which shows Seti I offering incense to an assembly of several gods on the north wall of the Nefertem Chapel in the Seti I Temple at Abydos. The ureaus was the sacred image of the cobra-goddess Wadjyt, patron deity of the town of Buto in the Delta, who became to represent Lower Egypt. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

[Egypt 29969] ‘Corridor of the Bull at Abydos.’

BUY

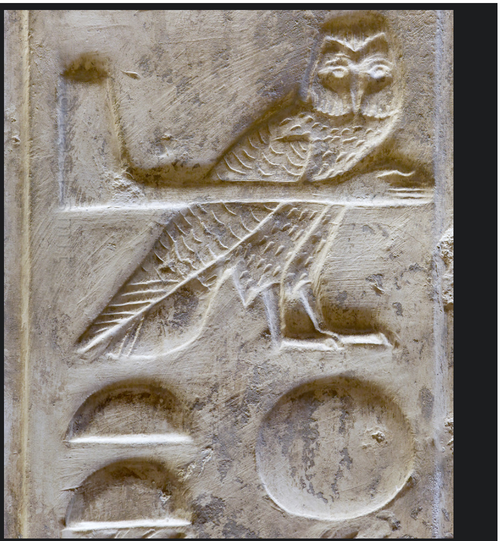
[EGYPT 29969] ‘Corridor of the Bull at Abydos.’ The north wall of the socalled Corridor of the Bull in the Seti I Temple at Abydos has the famous scene of Ramses II and his son Amunherkhepeshef in a bull hunt. While his son is holding the bull by the tail, Ramses is poised to throw a lasso. It appears that this will be his second throw, as the bull is already restricted in his movements by a rope that connects his horns to his left hind leg. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29971] ‘Ramses II in Hall of Barques at Abydos.’

BUY

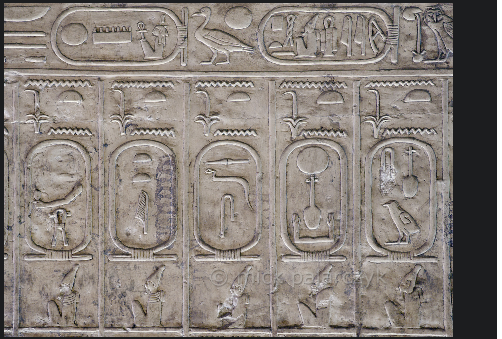
[EGYPT 29971] ‘Ramses II in Hall of Barques at Abydos.’ This relief detail is part of a scene in which Ramses II makes an offering before the sacred barque of Horus. The relief is located on the south wall of the Hall of Barques in the Seti I Temple at Abydos. The relief is only partly finished; the uncarved parts are painted in white, red and yellow colours as a guideline for the stonecutter. The figure of the pharaoh has been isolated in this picture in order to make the difference between carved and uncarved sections more visible. It seems unlikely that the stonecutter would ever have been able to produce the same level of detail as the painter supplied for him. This seems especially apparent in the many fine lines which the painter drew on the pharaoh's kilt. There could be several reasons for this discrepancy. The painter could have been very proud of his work and didn't mind doing something which would, in the end, be superfluous. This stage of the work could, of course, also have had some ritual meaning. And it could also be that the detail would have been repainted on the relief, once it was finished. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29966] ‘Hieroglyphs in Nefertem Chapel at Abydos.’

BUY

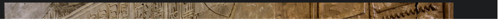
[EGYPT 29966] ‘Hieroglyphs in Nefertem Chapel at Abydos.’ These hieroglyphs are part of a text on the south wall of the Nefertem Chapel in the Seti I Temple at Abydos . The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

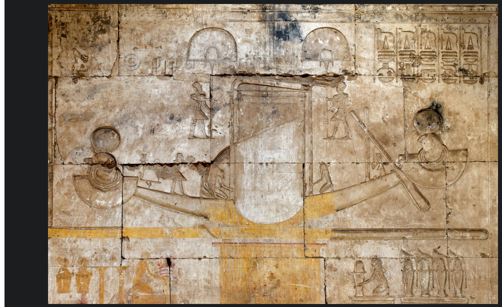


[Egypt 29968] ‘Pharaoh list at Abydos.’

BUY

[EGYPT 29968] ‘Pharaoh list at Abydos.’ On a corridor wall in his temple at Abydos pharaoh Seti I has inscribed a list of (most of) his predecessors. There are two rows of thirty-eight cartouches. The names of certain kings have been omitted, such as the female pharaoh Hatshepsut and the pharaohs of the Amarna period (Akhenaten, Tutankhamun). Here we see a detail from the list which shows four pharaohs form the third dynasty and one from the fourth dynasty: Djeser-za (Djoser), Teti (Sekhemkhet), Sedjes (Khaba), Neferkare (Huni) and Sneferu. The list is located on the west wall of a corridor which branches off from the south side of the Second Hypostyle Hall. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

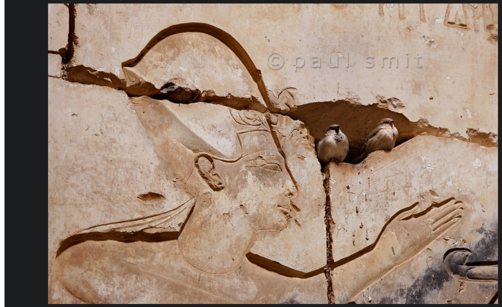




[Egypt 29973] ‘Portable barque of Horus at Abydos.’

BUY

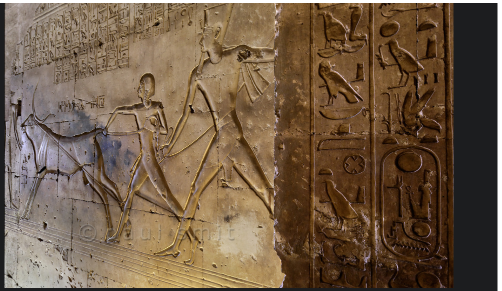
[EGYPT 29973] ‘Portable barque of Horus at Abydos.’ This unfinished relief of the portable sacred barque of Horus is located on the south wall of the Hall of Barques in the Seti I Temple at Abydos. On the walls of this hall are also reliefs of the barques of Isis, Osiris, Amun-Ra, Ra-Horakhty, Ptah and three other unidentified barques. There is a bench around the walls of this hall which was possibly used as a depository for the barques. We must keep in mind though, that there seem to have been at least five other locations in the temple were barques could be put at rest: in the Chapels of Ptah, Ra-Horakhty, Amun-Ra, Isis and Horus which are located at the western end of the Second Hypostyle Hall. Sacred barques would have been used to carry a portable statue of the deity around the temple during festival processions, in imitation of the gods who were believed to cross the sky on their magical boats. The Horus barque in this picture can be identified by the falcon head finials at the stern and prow. The ornate collar beneath it is depicted in a frontal view but would have been turned ninety degrees in reality. Amidships stands the portable shrine which houses the statue of the god. It is partially concealed from profane eyes by a linen cloth. The barque is placed on carrying poles that would have been supported by priests' shoulders during a procession. But in this image the poles rest on a pedestal. The relief is unfinished. The pedestal and part of the carrying pole and the hull of the barque have been left uncarved and still show the yellow colour of the preparatory painting. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29975] ‘Ramses II talking to birds at Abydos.’

BUY

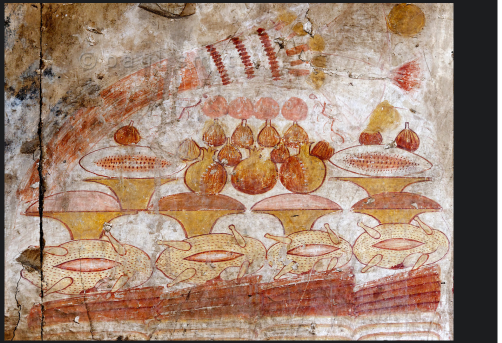
[EGYPT 29975] ‘Ramses the Great talking to sparrows at Abydos.’ Ramses II, known as Ramses the Great, seems to be talking to a pair of sparrows. They have found a comfortable niche in the wall of the Great Temple of Abydos, the mortuary temple of Ramses' father, Seti I. The relief is located on the south wall of the Hall of Barques. It is part of scene in which Ramses is burning incense in front of the sacred portable barque of Osiris. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.



[Egypt 29970] ‘Corridor of the Bull at Abydos.’

BUY

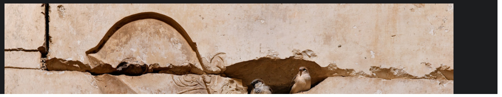
[EGYPT 29970] ‘Corridor of the Bull at Abydos.’ The north wall of the socalled Corridor of the Bull in the Seti I Temple at Abydos has the famous scene of Ramses II and his son Amunherkhepeshef in a bull hunt. While his son is holding the bull by the tail, Ramses is poised to throw a lasso. It appears that this will be his second throw, as the bull is already restricted in his movements by a rope that connects his horns to his left hind leg. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

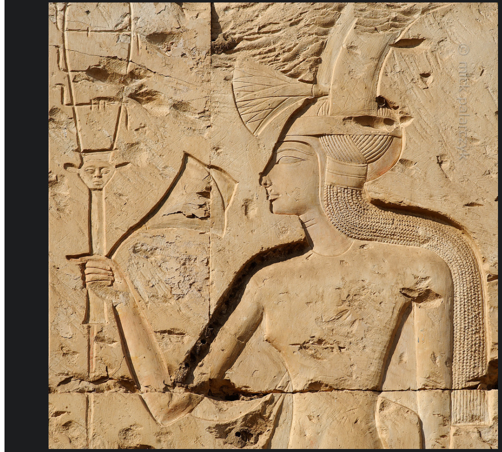


[Egypt 29972] ‘Offerings in Hall of Barques at Abydos.’

BUY

[EGYPT 29972] ‘Offerings in Hall of Barques at Abydos.’ This detail, showing a pile offerings, is part of a relief in which Ramses II makes an offering before the sacred barque of Horus. The relief is located on the south wall of the Hall of Barques in the Seti I Temple at Abydos. This part of the relief hasn't been finished. In preparation for the stonecutter the objects have been painted in white, red and yellow colours. It seems unlikely that the stonecutter would ever have been able to produce the same level of detail as the painter supplied for him. This seems especially apparent in the many fine dots which the painter drew on the bodies of the four gutted ducks. There could be several reasons for this discrepancy. The painter could have been very proud of his work and didn't mind doing something which would be, in the end, superfluous. This stage of the work could, of course, also have had some ritual meaning. And it could also be that the detail would have been repainted on the relief, once it was finished. In the centre of the picture we recognize three pomegranates, flanked by a fruit which is probably a watermelon. Above that are some figs. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

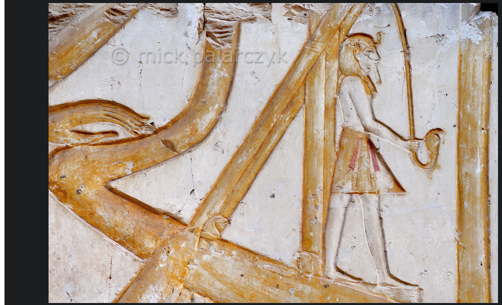




[Egypt 29977] 'Princess with sistrum at Abydos.'

BUY

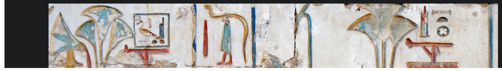
[EGYPT 29977] 'Princess with sistrum at Abydos.' The north wall of the First Court of the Seti I Temple at Abydos is decorated with a procession of princesses, daughters of Ramses II. This relief detail shows one of these princesses holding a sistrum, which is decorated with the head of the goddess Hathor. The sistrum was a ritual musical instrument that produced a rustling sound which was thought to please Hathor. The tiny plates, which would make the sound, are visible here, mounted on three rods within an elliptical frame. The princess wears an elaborate side lock. The youth side lock was worn by Egyptian children until the age of about fourteen years. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Mick Palarczyk.

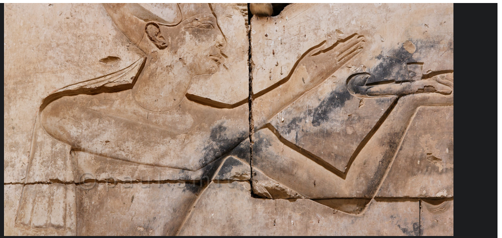


[Egypt 29979] 'Helmsman in Ramses II Temple at Abydos.'

BUY

[EGYPT 29979] 'Helmsman in Ramses II Temple at Abydos.' A helmsman with a pharaonic headdress is manipulating the steering oars at the stern of a sacred barque. The sacred barque is transporting an image of Hathor as a cow (outside the frame of the picture.) The relief is located in a chapel which is dedicated to Ramses II and Osiris and is accessed from the northern end of the portico in the Ramses II Temple at Abydos. Photo Mick Palarczyk.

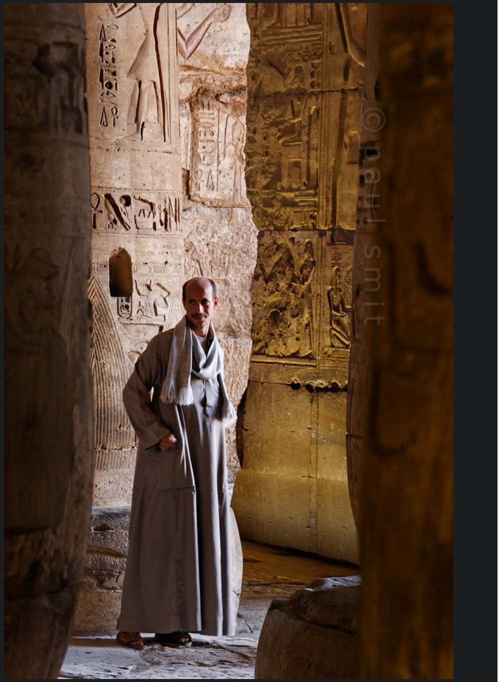




[Egypt 29974] 'Ramses II talking to birds at Abydos.'

BUY

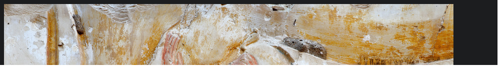
[EGYPT 29974] 'Ramses II talking to birds at Abydos.' As an Egyptian St. Franciscus, Ramses II seems to be talking to a pair of sparrows who have found a comfortable niche in the wall of a temple. The relief is located on the south wall of the Hall of Barques in the Seti I Temple at Abydos. It is part of scene in which Ramses is burning incense in front of the sacred portable barque of Osiris. The Seti Temple at Abydos was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

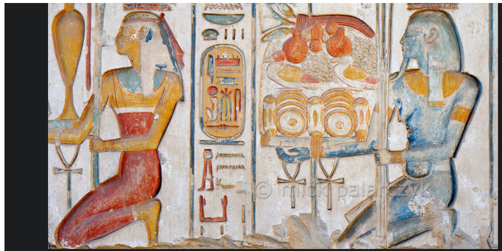


[Egypt 29976] 'Temple guard at Abydos.'

BUY

[EGYPT 29976] 'Temple guard at Abydos.' Temple guard between the columns of the First Hypostyle Hall of the Seti I Temple at Abydos. The temple was begun by Seti I and completed by his son Ramses II in the 13th century BC. Photo Paul Smit.

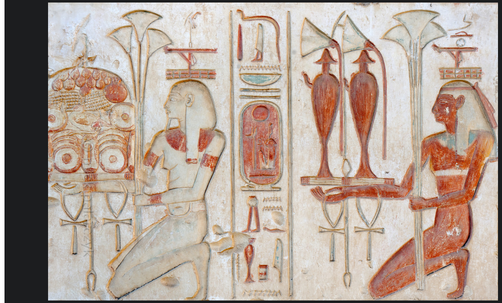




[Egypt 29981] 'Gods representing towns in Ramses II Temple at Abydos.'

BUY

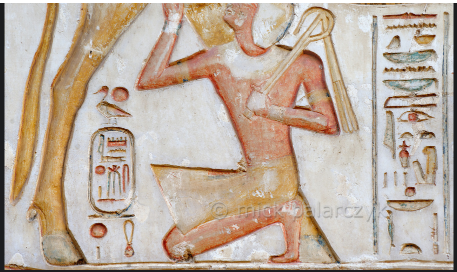
[EGYPT 29981] 'Gods representing towns in Ramses II Temple at Abydos.' The lower part of the walls in the First Hypostyle Hall of the Ramses II Temple at Abydos is decorated with offering bearing goddesses and Nile gods who represent Egyptian towns and districts (nomes). They can be identified by the emblems on the heads of the gods. Here we see a detail of the north wall with, on the right, the god representing Dendera who is carrying a tray filled with breads, ducks, grapes, pomegranates, figs and lotus flowers. The goddess on the left represents a town which is named "House of the Son of Isis". Photo Mick Palarczyk.



[Egypt 29983] 'Gods representing towns in Ramses II Temple at Abydos.'

BUY

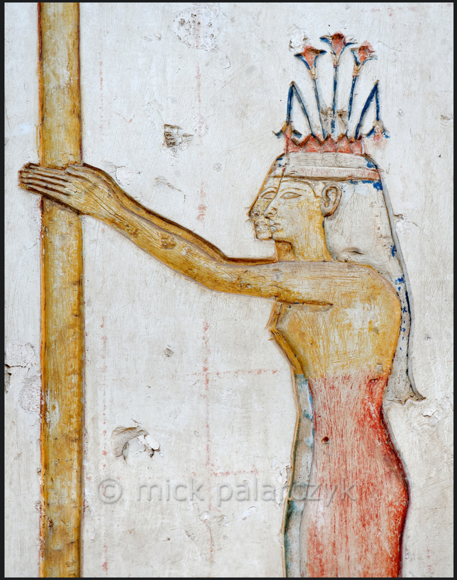
[EGYPT 29983] 'Gods representing towns in Ramses II Temple at Abydos.' The lower part of the walls in the First Hypostyle Hall of the Ramses II Temple at Abydos is decorated with offering bearing goddesses and Nile gods who represent Egyptian towns and districts (nomes). They can be identified by the emblems on the heads of the gods. Here we see a detail of the north wall with, on the left, the god who represents the town "Waset" (Thebes, nowadays Luxor). The goddess on the right represents the town Medamud, near Luxor. Photo Mick Palarczyk.



[Egypt 29978] 'Divine milk in Ramses II Temple at Abydos.'

BUY

[EGYPT 29978] 'Divine milk in Ramses II Temple at Abydos.' Ramses II drinks milk from a cow who is the bovine manifestation of the goddess Hathor. The relief is located in a chapel which is dedicated to Ramses II and Osiris and is accessed from the northern end of the portico in the Ramses II Temple at Abydos. Photo Mick Palarczyk.



[Egypt 29980] 'Meret in Ramses II Temple at Abydos.'

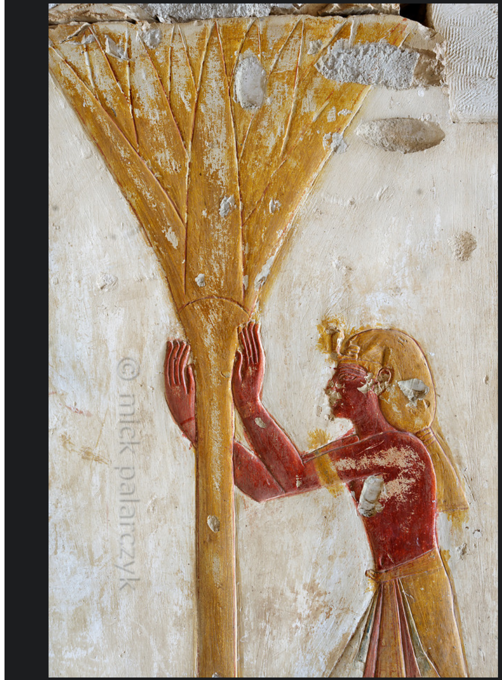
BUY

[EGYPT 29980] 'Meret in Ramses II Temple at Abydos.' Meret, the goddess of rejoicing and song, is clapping her hands. This relief detail is part of a scene in which she is standing on a royal barque in front of a shrine (of which we see the frontal part here) that houses an image of Ramses II. With her music and gestures Meret had a part in establishing the cosmic order. She has been referred to as "the personification of the priestess as a singer." In fact we are looking at two goddesses here, Meret of Upper Egypt and behind her Meret of Lower Egypt. Meret of Upper Egypt wears a headdress of lotus flowers (symbol for Upper Egypt). The headdress of the other Meret (papyruses) isn't visible here. The relief is located in the Chapel of the Litany of Ra, which is accessed from the northern end of the portico in the Ramses II Temple at Abydos. Photo Mick Palarczyk.

[Egypt 29985] 'Gods representing towns and districts in Ramses II Temple at Abydos.'

BUY

[EGYPT 29985] 'Gods representing towns and districts in Ramses II Temple at Abydos.' The lower part of the walls in the First Hypostyle Hall of the Ramses II Temple at Abydos is decorated with offering bearing goddesses and Nile gods who represent Egyptian towns and districts (nomes). They can be identified by the emblems on the heads of the gods. Here we see a detail of the south wall with, on the right, the goddess who represents the 14th Upper Egyptian district, the "Lower Nome of the Sycamore and Viper". On the left is the god who represents Hermopolis or "Eight Town", which was named after the eight gods who existed before the creation of the world, according to the cosmology which originated in that town. Photo Mick Palarczyk.

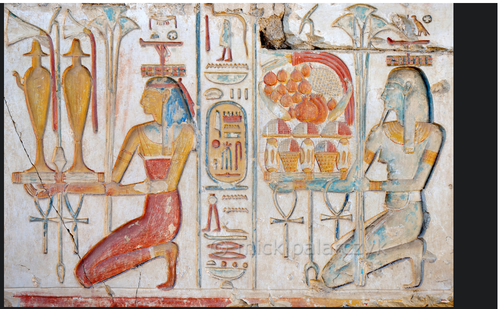

© mick palarczyk

[Egypt 29987] 'Lotus flower in Ramses II Temple at Abydos.'

BUY

[EGYPT 29987] 'Lotus flower in Ramses II Temple at Abydos.' A pharaonic figure (maybe a statuette) holds upright a large lotus flower. From the top of the flower (outside the frame of the picture) emerge the four sons of Horus. The detail is part of a scene where the flower is placed in front of a standing mummified Osiris. The relief is located in one of the chapels which can be accessed from the northern side of the Second Hypostyle Hall in the Ramses II Temple at Abydos. Photo Mick Palarczyk.

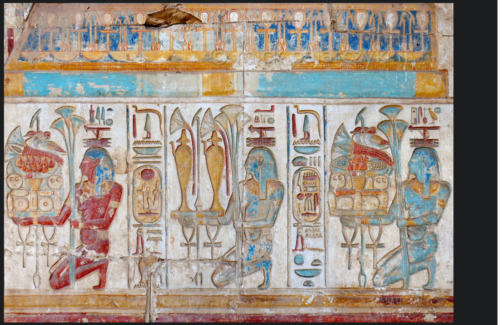
© mick palarczyk



[Egypt 29982] 'Gods representing towns in Ramses II Temple at Abydos.

BUY

[EGYPT 29982] 'Gods representing towns in Ramses II Temple at Abydos.' The lower part of the walls in the First Hypostyle Hall of the Ramses II Temple at Abydos is decorated with offering bearing goddesses and Nile gods who represent Egyptian towns and districts (nomes). They can be identified by the emblems on the heads of the gods. Here we see a detail of the north wall with, on the left, the goddess who represents the town Ombos, 25 km south of Dendera. The town was called "Nubt" (the Gold One) in Egyptian on account of the proximity of gold mines in the Eastern Desert. Photo Mick Palarczyk.



[Egypt 29984] 'Gods representing towns in Ramses II Temple at Abydos.'

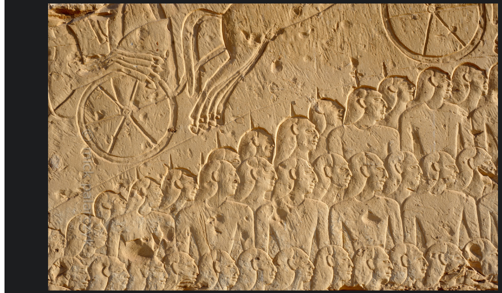
BUY

[EGYPT 29984] 'Gods representing towns in Ramses II Temple at Abydos.' The lower part of the walls in the First Hypostyle Hall of the Ramses II Temple at Abydos is decorated with offering bearing goddesses and Nile gods who represent Egyptian towns and districts (nomes). They can be identified by the emblems on the heads of the gods. Here we see a detail of the west wall with, on the left, the god who represents the town Esna. In the middle the town "Ogeni" (north of Esna) is represented and on the right "Hat-Snofru", also north of Esna. Photo Mick Palarczyk.

[Egypt 29989] 'Stonecutter's mistake at Abydos.'

BUY

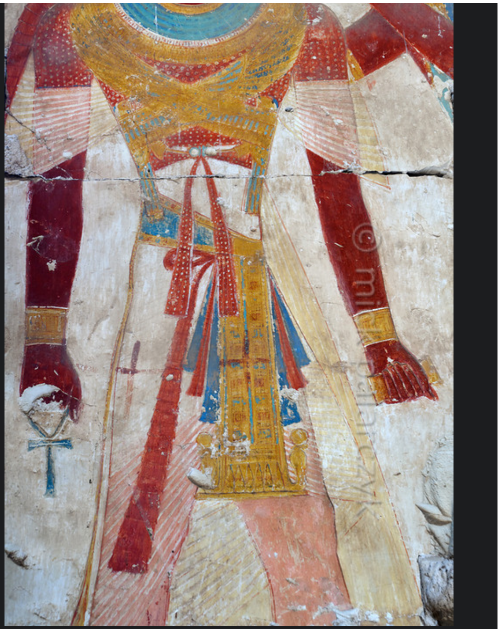
[EGYPT 29989] 'Stonecutter's mistake at Abydos.' Five spouted vases with offerings, topped by lotus flowers, display conspicuous red and yellow colouring. The relief detail is located in one of the chapels which can be accessed from the northern side of the Second Hypostyle Hall in the Ramses II Temple at Abydos. At first glance, the gradual shift from red to yellow, which we see at the top and bottom of the picture, seems to point at some sort of discolouring process which took place in the centuries after the construction of the temple. The stem of the lotus on the left appears to disprove this theory as it shows quite distinct borders between red and yellow. In the Hall of Barques of the Seti Temple we see the same bright colours being used in the preparation phase before the actual stone cutting (see picture 29972). In the case of these five vases the stonecutter has already done the relief, though. But he has made a mistake with the left-hand vase and lotus: the upper part of the flower stem doesn't line up with the lower part. The spout of the neighbouring vase which cuts across the stem has confused him. The red and yellow paint has been used to highlight the mistake, which was however never mended. Photo Mick Palarczyk.



[Egypt 29991] 'Battle of Kadesh at Abydos.'

BUY

[EGYPT 29991] 'Battle of Kadesh at Abydos.' The exterior of the northern wall of the Ramses II Temple at Abydos is decorated with scenes from the Battle of Kadesh. Ramses II fought this battle in the 5th year of his reign against the Hittite army near the Syrian town of Kadesh on the Orontes River. The battle is generally dated to 1274 BC. Here we are looking at the massed ranks of Hittite infantry. The points of their spears are visible above the heads in the rear row. The Hittites wear leather helmets which cover the backs of their heads. In Egyptian art they are usually portrayed with flat foreheads and hair in braids hanging down their backs. The long hair of the Hittite warriors provoked the Egyptians into describing them as "humty" (women-soldiers). In this relief the braids are concealed by the helmets, though. Photo Mick Palarczyk.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[Egypt 29986] 'Pharaoh in Ramses II Temple at Abydos.'

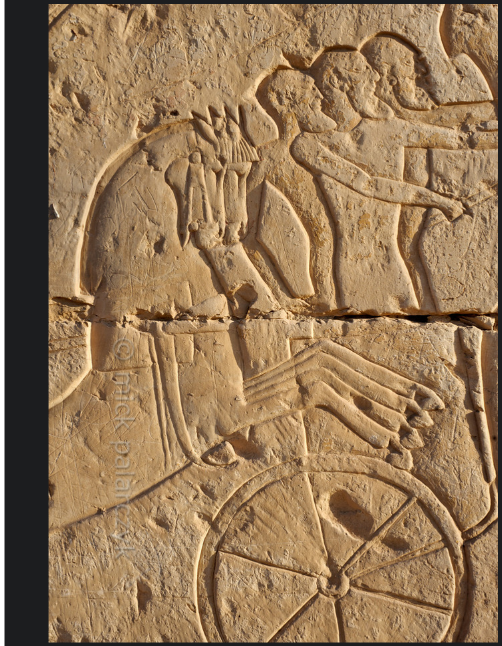
BUY

[EGYPT 29986] 'Pharaoh in Ramses II Temple at Abydos.' A beautifully dressed Ramses II receives the Breath of Life from a falcon-headed god. The god is just outside the frame of the picture but we can see his hand with a small "ankh" sign approaching the nose of the pharaoh. The relief is located in one of the chapels which can be accessed from the northern side of the Second Hypostyle Hall in the Ramses II Temple at Abydos. Photo Mick Palarczyk.

[Egypt 29993] 'Battle of Kadesh at Abydos.'

BUY

[EGYPT 29993] 'Battle of Kadesh at Abydos.' The exterior of the northern wall of the Ramses II Temple at Abydos is decorated with scenes from the Battle of Kadesh. Ramses II fought this battle in the 5th year of his reign against the Hittite army near the Syrian town of Kadesh on the Orontes River. The battle is generally dated to 1274 BC. Here we are looking at a detail of the enemy army. The soldier on the left is a Hittite, wearing a leather helmet which covers the back of his head. In Egyptian art Hittite are usually portrayed with flat foreheads and hair in braids hanging down their backs. The long hair of the Hittite warriors provoked the Egyptians into describing them as "humty" (women-soldiers). In this relief the braids are concealed by the helmet, though. Photo Mick Palarczyk.



[Egypt 29995] 'Battle of Kadesh at Abydos.'

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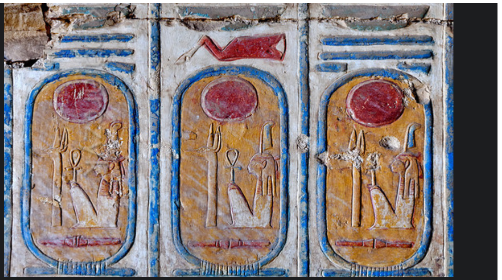
[EGYPT 29995] 'Battle of Kadesh at Abydos.' The exterior of the northern wall of the Ramses II Temple at Abydos is decorated with scenes from the Battle of Kadesh. Ramses II fought this battle in the 5th year of his reign against the Hittite army near the Syrian town of Kadesh on the Orontes River. The battle is generally dated to 1274 BC. Here we are looking at a chariot in the enemy army, manned by three soldiers. The two horses of another chariot are cutting across the scene. The chariots in the Egyptian army were usually manned by two soldiers: a driver and a fighter. By contrast, the chariots in the Hittite army were occupied by three men. In this picture the three bearded soldiers in the chariot are not actual Hittites, but belong to their Asiatic allies. They are probably Syrians. At first glance the wheel of the chariot seems to have seven spokes. The seventh spoke is actually the base line of the chariot's cab, though. Photo Mick Palarczyk.



[Egypt 29988] 'Titulary of Ramses II at Abydos.'

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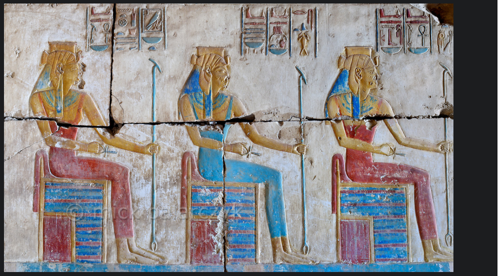
[EGYPT 29988] 'Titulary of Ramses II at Abydos.' This relief detail shows part of the royal titulary of Ramses II. Each column gives his name in a slightly different variant. In the upper part of the picture we see three variations on the Horus name of the pharaoh, written within a rectangle (a "serekh") on which a falcon is perched. The one on the left reads "Strong Bull, loved by Maat". Below that, the bee and rush hieroglyph describe him as the king of Lower and Upper Egypt. The three identical cartouches at the bottom hold his Throne name, "Usermaatra" (The Justice of Ra is Powerful). The relief is located in one of the chapels which can be accessed from the northern side of the Second Hypostyle Hall in the Ramses II Temple at Abydos. Photo Mick Palarczyk.



[Egypt 29990] 'Three goddesses in Ramses II Temple at Abydos.'

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[EGYPT 29990] 'Three goddesses in Ramses II Temple at Abydos.' Three seated goddesses are depicted in a beautiful alternation between red and blue. Each holding an "ankh" sign and a "was" sceptre, they can be identified as (from left to right): Hathor, Selket and Maat. The relief is located in one of the chapels which can be accessed from the western side of the Second Hypostyle Hall in the Ramses II Temple at Abydos. Photo Mick Palarczyk.

[Egypt 29992] 'Battle of Kadesh at Abydos.'

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[EGYPT 29992] 'Battle of Kadesh at Abydos.' The exterior of the northern wall of the Ramses II Temple at Abydos is decorated with scenes from the Battle of Kadesh. Ramses II fought this battle in the 5th year of his reign against the Hittite army near the Syrian town of Kadesh on the Orontes River. The battle is generally dated to 1274 BC. Here we are looking at a detail of the enemy army. The central soldier is a Hittite, wearing a leather helmet which covers the back of his head. In Egyptian art Hittite are usually portrayed with flat foreheads and hair in braids hanging down their backs. The long hair of the Hittite warriors provoked the Egyptians into describing them as "humty" (women-soldiers). In this relief the braids are concealed by the helmet, though. The bearded soldier on the right belongs to the Asiatic allies of the Hittites. He is probably a Syrian. Photo Mick Palarczyk.

[Egypt 29994] 'Battle of Kadesh at Abydos.'

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[EGYPT 29994] 'Battle of Kadesh at Abydos.' The exterior of the northern wall of the Ramses II Temple at Abydos is decorated with scenes from the Battle of Kadesh. Ramses II fought this battle in the 5th year of his reign against the Hittite army near the Syrian town of Kadesh on the Orontes River. The battle is generally dated to 1274 BC. Here we are looking at a detail of the enemy army. The fallen bearded soldier is probably a Syrian, belonging to the Asiatic allies of the Hittite army. Photo Mick Palarczyk.

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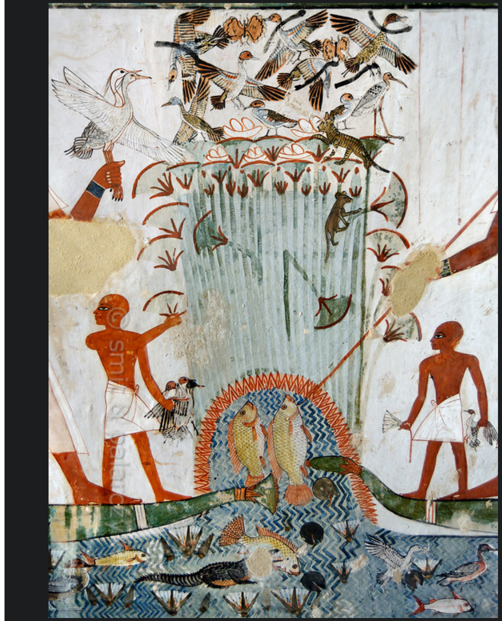
Egypt: Tombs of Luxor

FEATURE (Category: Africa | Egypt | all seasons | cultural-historical | history | religion)................**REGISTER** for LIGHTBOX

Egypt: Tombs of Luxor

Except the Valley of the Kings every necropolis of Luxor features in this photo collection: the Sheikh Abd el Qurnah Necropolis (7 tombs), the Necropolis of Deir el Medina (2 tombs), the Necropolis of Dra Abu el-Naga (1 tomb), the Necropolis of El-Khoka (3 tombs) and the Asasif Necropolis (2 tombs). These are commonly known as the "Tombs of the Nobles". Additionally one tomb in the Valley of the Queens is featured. No effort is spared to achieve the highest possible quality of photographic reproduction of the murals and reliefs, showing the original colours at neutral white balance and even lighting. Some subjects are well known, others rarely reproduced, like the ceilings. Details bring daily life and burial rituals of the ancient Egyptians into focus. The captions add in-depth information.



[EGYPT 29319] ’Papyrus swamp in Menna's tomb at Luxor.’ This papyrus swamp is part of a hunting scene in the tomb of Menna. Ducks and other birds are nesting in the swamp and at least five nests with eggs are depicted. The latter are about to be plundered by a striped cat and a rodent. On the left Menna (only partly visible here) is standing on a papyrus boat and is holding two white birds which are possible used to lure other birds. He is hunting the fowl in the swamp with black throwing sticks, five of which are depicted among the startled birds. On the right a second representation of Menna (only his arm is visible) on a boat is spearing fish. Standing before both representations of Menna are his sons, holding the caught birds and a lotus flower. The papyrus swamp was seen as a mythological place of regeneration and fertility. One of the wishes for the afterlife was phrased as follows: "May you pluck papyrus plants, rushes, lotuses and lotus buds. There shall come to you waterfowl in thousands, lying on your path; you cast your throwstick at them, and it means that a thousand are fallen at the sound of its wind . . . ." Menna was an 18th dynasty inspector of estates and overseer of harvests. His tomb (TT 69) can be found in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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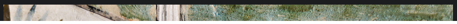

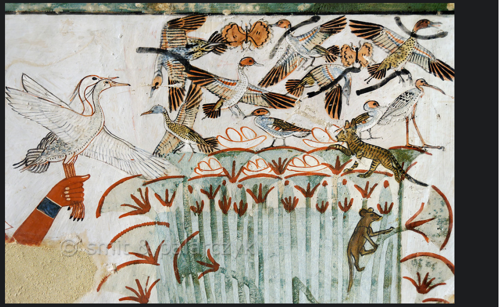

[EGYPT 29320] ’Papyrus swamp in Menna's tomb at Luxor.’ This papyrus swamp is part of a hunting scene in the tomb of Menna. Ducks and other birds are nesting in the swamp and at least five nests with eggs are depicted. The latter are about to be plundered by a striped cat and a rodent. The fowl are hunted with throwing sticks, five of which are depicted among the startled birds. Menna was an 18th dynasty inspector of estates and overseer of harvests. His tomb (TT 69) can be found in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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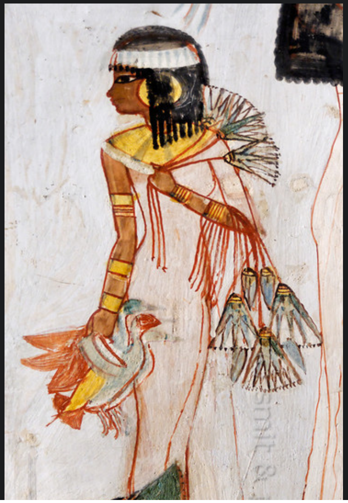

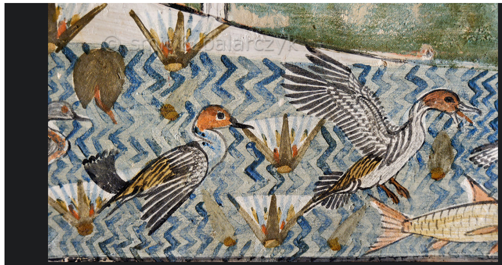

[EGYPT 29321] ’Ducks in Menna's tomb at Luxor.’ A pool with ducks and lotus flowers is part of a papyrus swamp hunting scene in the tomb of Menna. Menna was an 18th dynasty inspector of estates and overseer of harvests. His tomb (TT 69) can be found in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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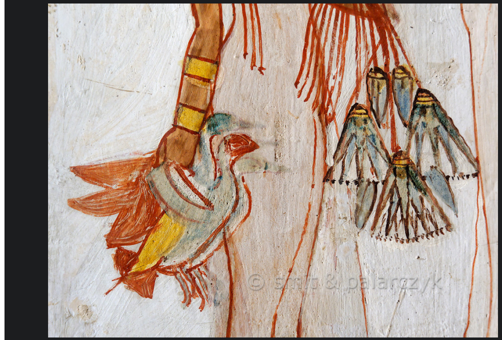

[EGYPT 29323] ’Girl with lotus flowers in Menna's tomb at Luxor.’ A mural detail in the tomb of Menna shows a young girl carrying lotus flowers and the ducks that her father Menna has caught while hunting in a papyrus swamp. Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) can be found in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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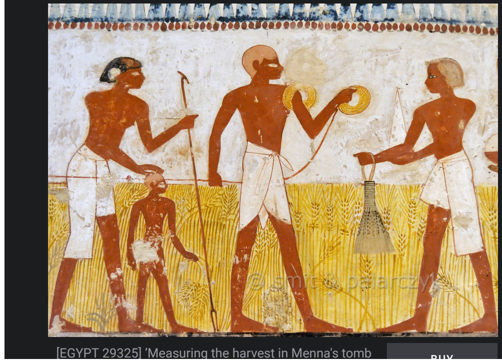

[EGYPT 29325] ’Measuring the harvest in Menna's tomb

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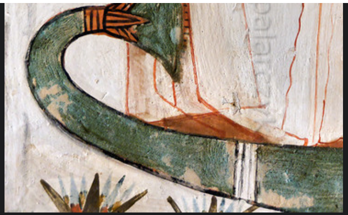

[EGYPT 29322] ’Girl with lotus flowers in Menna's tomb at Luxor.’ A mural detail in the tomb of Menna shows a young girl carrying lotus flowers and the ducks that her father Menna has caught while hunting in a papyrus swamp. Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) can be found in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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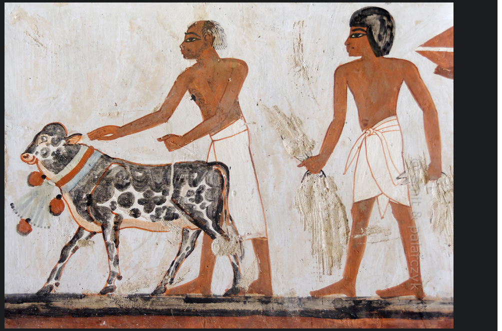

[EGYPT 29324] ’Herdsman with calf in Menna's tomb at Luxor.’ Leading a procession of offering bearers a herdsman with a receding hairline is guiding a calf, the neck of which is decorated with a lotus flower. The scene can be found on one of the walls of the tomb of Menna. Menna was an 18th dynasty inspector of estates and overseer of harvests. His tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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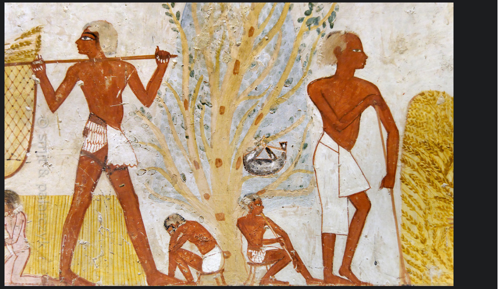

[EGYPT 29326] ’Harvest scene in Menna's tomb at Luxor.’ This harvest scene in Menna's tomb shows a man carrying the crop in a large net suspended from a pole which rests on his shoulders. At the edge of the field two men are resting under a tree, each seated on a stool. The one on the left appears to have

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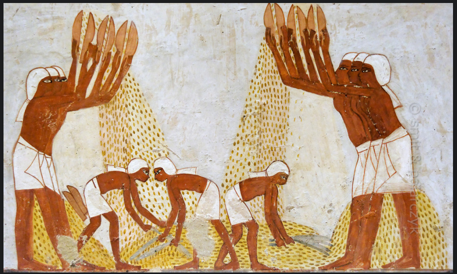
at Luxor.' This scene in the tomb of Menna portrays a man who is using a rope to measure a field in order to ascertain the portion of the harvest that will have to be paid as tax to the estate of the temple of Amon. Wrapped around his upper arm is spare coil of rope. He is followed by an apparently blind man who makes use of a cane and the head of a child to guide himself. The measuring dignitary is confronted by a man who is possibly the owner of the land and who is presenting a sheaf of wheat and a pointed bread. A bribe to lower the taxes? Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29327] 'Winnowing scene in Menna's tomb at Luxor.' Nine peasants occupy themselves with winnowing wheat in this scene in Menna's tomb. They all wear white scarfs to protect their hair from the dust. The six men at the edge of the scene each hold two scoops with which they toss the wheat, obtained from the piles behind them. The chaff, being lighter flies away while the heavier grains fall to the ground. In the center three men with brooms clear away the dust and straw from the accumulating wheat grains. Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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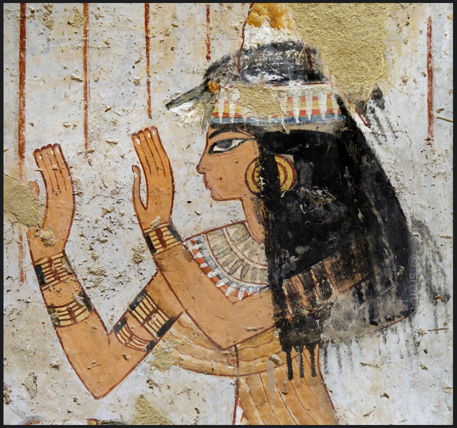

[EGYPT 29329] 'Worship in Menna's tomb at Luxor.' Menna's wife Henuttawi has her hands raised in worship in an offering scene on one of the walls of her husband's tomb. She wears an elaborate black wig, held in place by a headband with a lotus flower at the front. The wig is topped with a perfume cone of fragrant grease. Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) is located in the Sheikh Abd el Qurnah

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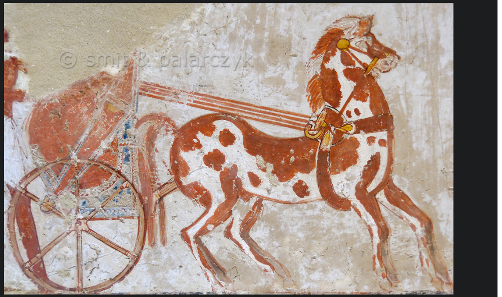
fallen asleep, while the other is playing a flute. A goatskin, probably filled with water, is hanging form the branches of the tree. On the right a supervisor is supporting himself with a staff. The heel of his front leg isn't resting on the ground, suggesting that he is handicapped. Menna was an 18th dynasty inspector of estates and overseer of harvests and his tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29328] 'Chariot in Menna's tomb at Luxor.' Menna's chariot is depicted on one of the walls of his tomb. Menna was an 18th dynasty inspector of estates and overseer of harvests. His tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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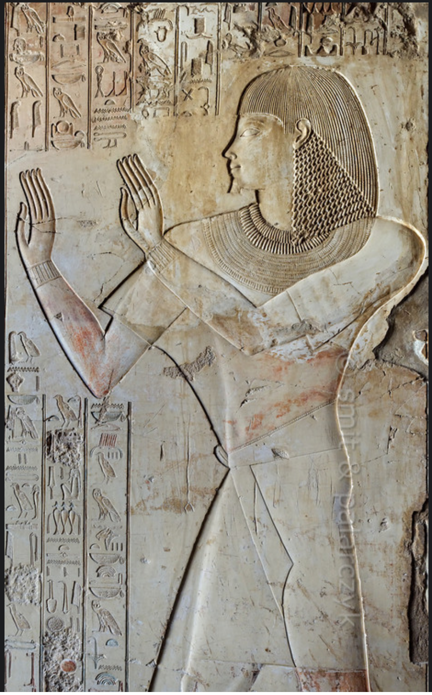

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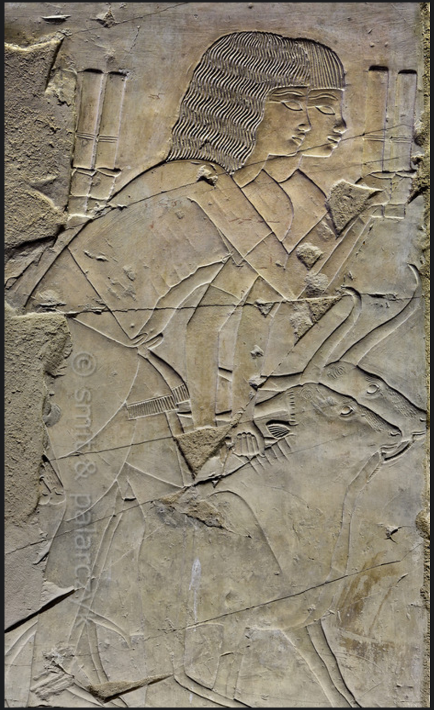
harvests and his tomb (TT 69) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29331] 'Herding cattle in Khaemhat's tomb at Luxor.' A well crafted relief in the tomb of Khaemhat shows two men herding cattle. Khaemhat (also known as Mahu) was an 18th dynasty royal scribe and 'Overseer of the Granaries of Upper and Lower Egypt. His tomb (TT 57) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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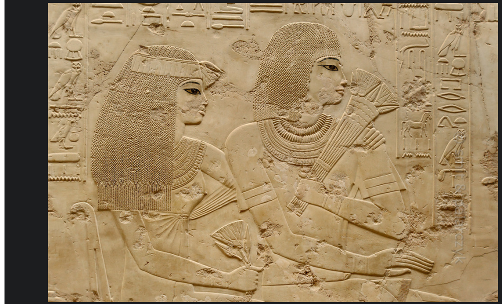

[EGYPT 29333] 'Guests at funeral banquet in Ramose's tomb at Luxor.' Guests at the funeral banquet of Ramose

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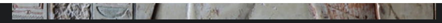

[EGYPT 29330] 'Relief of Khaemhat in his tomb at Luxor.' The left wall of the entrance passage way of Khaemhat's tomb shows him worshipping the sun. The text columns record a hymn to Ra. Khaemhat (also known as Mahu) was an 18th dynasty royal scribe and 'Overseer of the Granaries of Upper and Lower Egypt. His tomb (TT 57) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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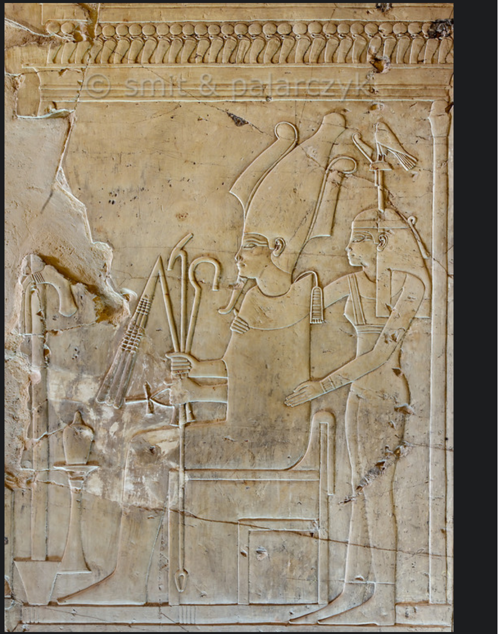

[EGYPT 29332] Osiris and Hathor-Imentet in Khaemhat's tomb at Luxor.' A well crafted relief in the tomb of Khaemhat shows a seated Osiris embraced from behind by the Goddess of the West (Hathor-Imentet). She is the mistress of the west, the land of the deceased, and wears the hieroglyph for 'west' as a headdress. Khaemhat (also known as Mahu) was an 18th dynasty royal scribe and 'Overseer of the Granaries of Upper and Lower Egypt. His tomb (TT 57) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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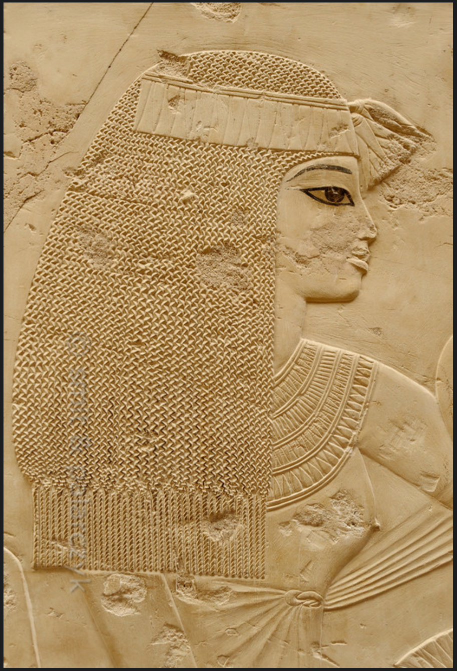
adorn the wall left of the entrance to his tomb. Depicted are Neby and Apuya, the parents of Ramose. The scene is carved with very fine detail into limestone and left uncoloured except for the eyes of the figures. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29335] 'Guest at funeral banquet in Ramose's tomb at Luxor.' Guests at the funeral banquet of Ramose adorn the wall left of the entrance to his tomb. Here we see Apuya, mother of Ramose, wearing a wig, held in place by a headband with a lotus flower at the front. The scene is carved with very fine detail into limestone and left uncoloured except for the eyes of the figure. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Mick Palarczyk and Paul Smit.

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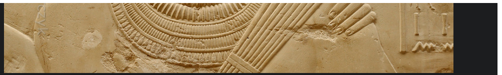

[EGYPT 29334] 'Guest at funeral banquet in Ramose's tomb at Luxor.' Guests at the funeral banquet of Ramose adorn the wall left of the entrance to his tomb. Here we see Neby, the father of Ramose. The scene is carved with very fine detail into limestone and left uncoloured except for the eyes of the figure. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Mick Palarczyk and Paul Smit.

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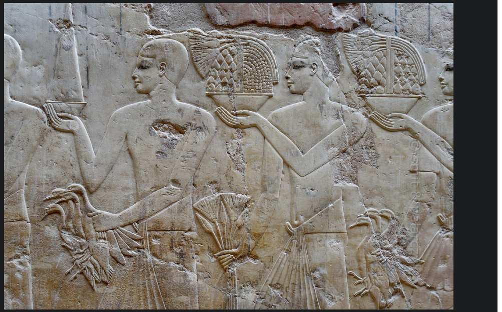

[EGYPT 29336] Bearers of offerings in Ramose's tomb at Luxor.' A relief in Ramose's tomb shows bearers of offerings such as lotus flowers, waterfowl and bowls with figs, pomegranates and a pointed bread. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Mick Palarczyk and Paul Smit.

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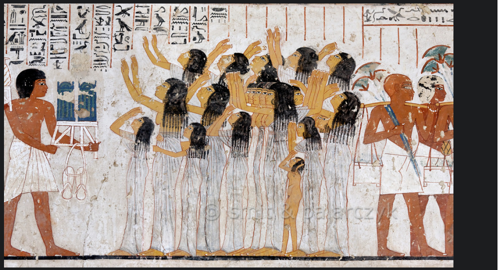

[EGYPT 29338] 'Wailing women in Ramose's tomb at Luxor.' A mural detail in Ramose's tomb shows a procession of mourners in the centre of which a group a group of women in white robes are wailing for the deceased. The sense of grieve is evocatory depicted with tear-stained faces, raised hands and a girl which seems to clutch the waist of the woman in front of her in despair. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Paul Smit and Mick Palarczyk.

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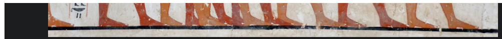

[EGYPT 29337] 'Funeral procession in Ramose's tomb at Luxor.' A mural detail in Ramose's tomb shows a procession of mourners transporting funerary goods to his tomb: a fan, a bed with headrest, chests, a chair, a scribe's palette, vases, sandals and boxes of shabtis. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Mick Palarczyk and Paul Smit.

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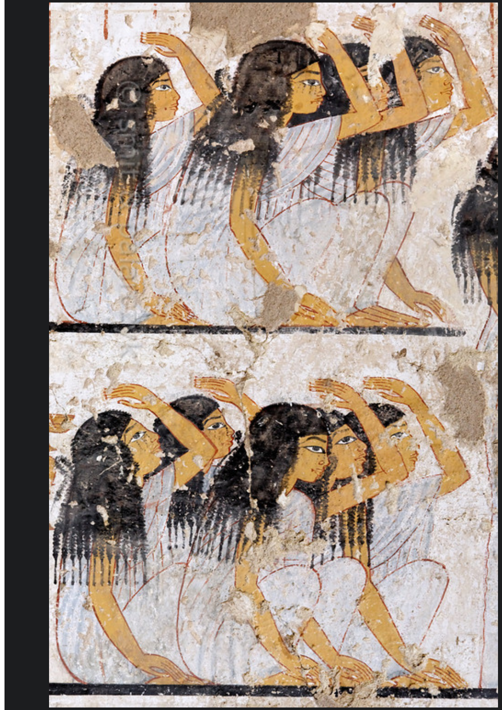

[EGYPT 29339] 'Mourning women in Ramose's tomb at Luxor.' A mural detail in Ramose's tomb shows kneeling women with tear-stained faces covering their heads with dust as a sign of mourning. Ramose was an 18th dynasty 'Governor of the Town' (of Thebes) and Vizier during the transition of the reigns of Amenhotep III and Echnaton. His tomb (TT 55) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". It is uncertain whether he was ever buried in this tomb or that he followed Echnaton to his new capital near Amarna and was buried there. Photo Paul Smit and Mick Palarczyk.

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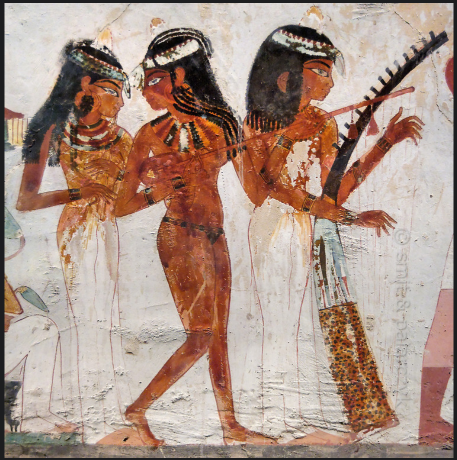

[EGYPT 29340] 'Musicians in Nakht's tomb at Luxor.' A famous scene in the tomb of Nakht shows three girls playing a flute, a lute and a harp at the funeral banquet of the deceased. Nakht was an 18th dynasty scribe and 'Observer of the Hours of the Night' at the temple of Amon, which meant he was either an actual astronomer, or at least he was responsible for assuring that rituals were carried out at the correct times. His tomb (TT 52) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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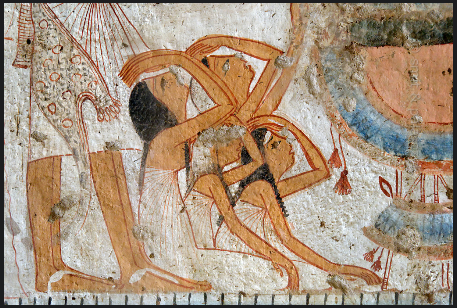

[EGYPT 29342] 'Mourning women in Userhet's tomb at Luxor.' A mural detail in Userhet's tomb shows women covering their heads with dust as a sign of mourning. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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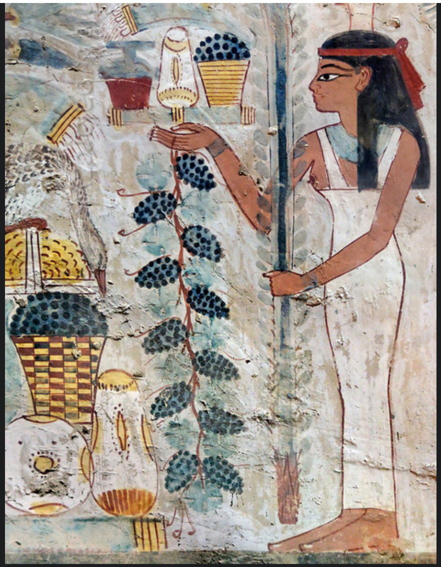

[EGYPT 29341] 'Tree goddess in Nakht's tomb at Luxor.' A scene in the tomb of Nakht portrays a tree goddess presenting several offerings to the deceased on a tray: beer, an elongated bread, a cup of grapes and a bunch of onions. Suspended from her right hand hangs a grape vine and in the left she holds three stems of papyrus. Although there is no text here that describes her, the tree goddess or 'Lady of the Sycamore' is usually identified with either Nut, Hathor or Isis. In most tombs she is portrayed as a wood-nymph within the tree, but here she is shown with an emblematic sycamore tree on her head. The Egyptians believed that she would emerge from the sycamore when the ba-soul (in bird form) rested in the tree's shade and would give it nourishment and water. Nakht was an 18th dynasty scribe and 'Observer of the Hours of the Night' at the temple of Amon, which meant he was either an actual astronomer, or at least he was responsible for assuring that rituals were carried out at the correct times. His tomb (TT 52) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles" and dates to the end of the reign of Thutmosis IV and the beginning of the reign of Amenhotep III. Photo Mick Palarczyk and Paul Smit.

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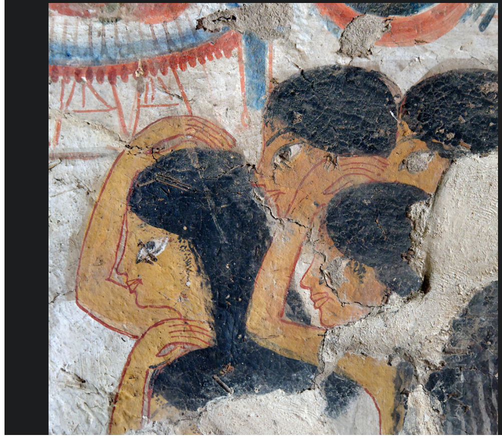

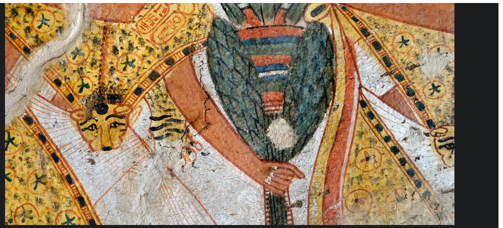

[EGYPT 29344] 'Priests in Userhet's tomb at Luxor.' A Sem priest in a leopard skin holds a bouquet of flowers in a mural on one of the walls of Userhet's tomb. The two green bunches on the side of the bouquet are lettuce plants. Flowers played an important role in ancient Egyptian religion. They were a symbol for life and regeneration and when a bouquet had been in contact with the statue of a god it could transfer its godly essence. The two cartouches on the leopard skin belong to Seti I. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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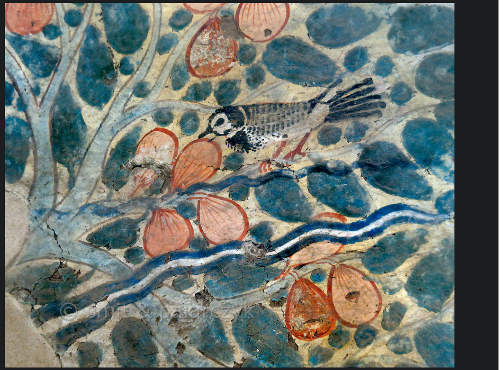

[EGYPT 29346] 'Fig tree in Userhet's tomb at Luxor.' A little bird is perched on the branch of a fig tree in a mural on one of the walls in Userhet's tomb. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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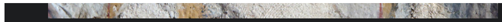

[EGYPT 29343] 'Mourning women in Userhet's tomb at Luxor.' A mural detail in Userhet's tomb shows women covering their heads with dust as a sign of mourning. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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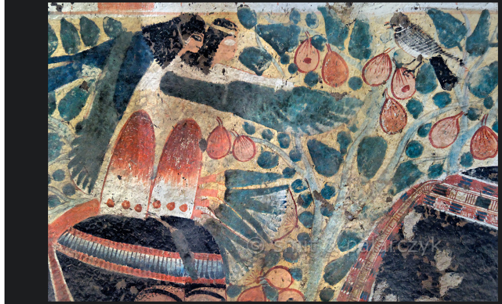

[EGYPT 29345] 'Ba-souls in Userhet's tomb at Luxor.' A mural detail in Userhet's tomb shows two souls, in the form of human headed birds (called "ba" in Egyptian) hovering above the heads of Userhat's wife and mother, which are topped by perfume cones. The scene takes place in front of a fig tree. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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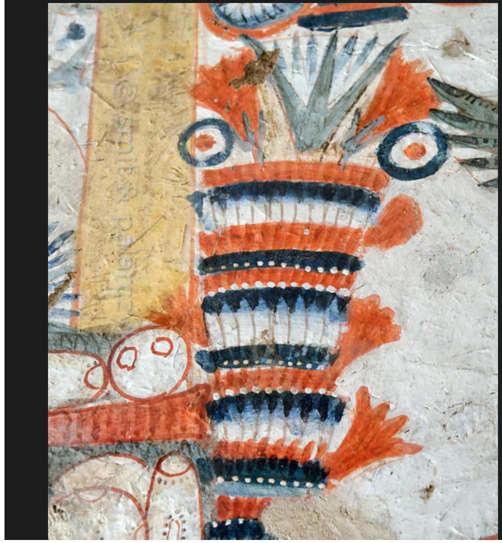

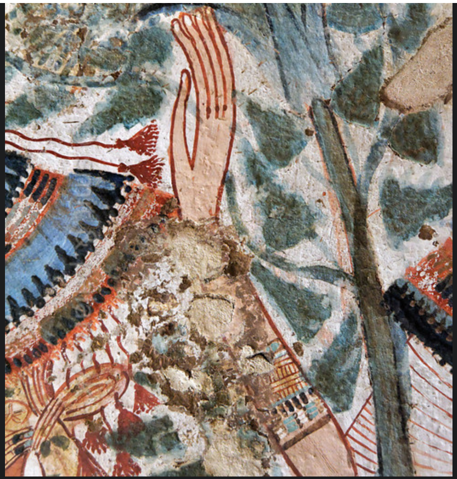

[EGYPT 29348] 'Papyrus flower in Userhet's tomb at Luxor.' As part of an offering scene a papyrus flower is painted in exquisite detail on one of the walls in Userhet's tomb. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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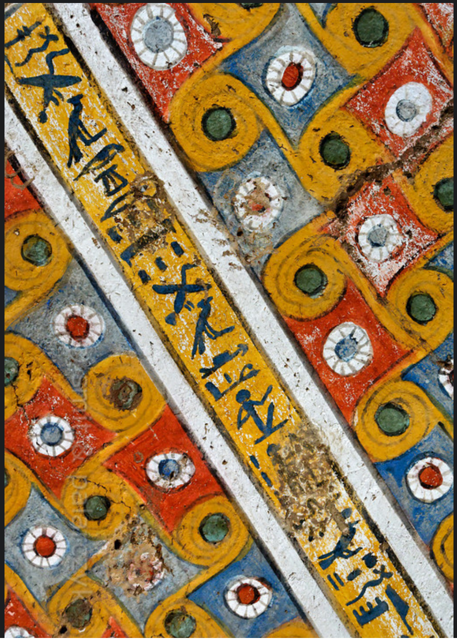

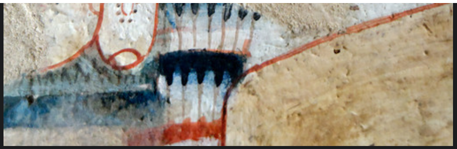

[EGYPT 29347] 'Bouquet of flowers in Userhet's tomb at Luxor.' A bouquet of flowers is painted in vivid colours on one of the walls of Userhet's tomb. Flowers played an important role in ancient Egyptian religion. They were a symbol for life and regeneration and when a bouquet had been in contact with the statue of a god it could transfer its godly essence. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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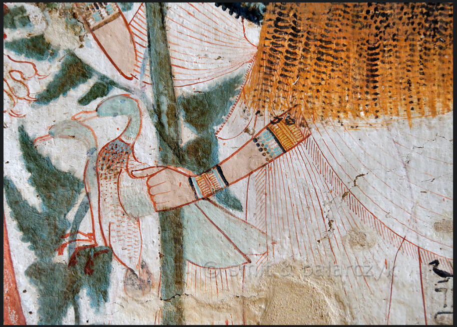

[EGYPT 29348a] 'Ducks in Userhet's tomb at Luxor.'

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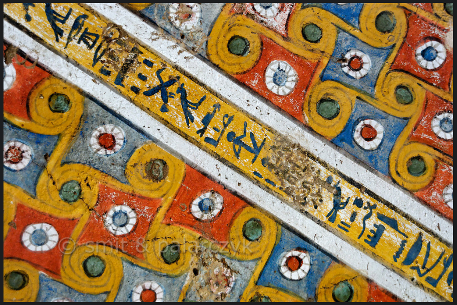
[EGYPT 29348a] 'Ducks in Userhet's tomb at Luxor.' This detail of a mural in Userhet's tomb shows Userhet's wife carrying ducks in an offering scene. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29350] 'Colourful ceiling in Userhet's tomb at Luxor.' The ceiling of Userhet's tomb is decorated with

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[EGYPT 29349] 'Colourful ceiling in Userhet's tomb at Luxor.' The ceiling of Userhet's tomb is decorated with colourful patterns. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.

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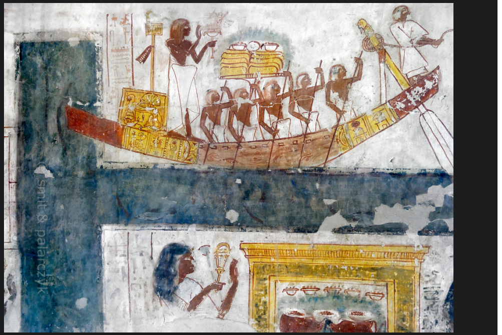

[EGYPT 29351] 'Towboat on canal in Khonsu's tomb at Luxor.' A mural detail in Khonsu's tomb shows a towboat towing the sacred boat of Thutmosis III (not in picture) on a canal. The sacred boat (transporting a statue of Thutmosis) is connected to the rudder of the towboat by means of a rope (visible on the right). The vessel is moving to the left, where the canal ends in a T-shape in front of the mortuary temple of the pharaoh. The stern and prow of the towboat are decorated with the ram-headed Amon and the falcon-headed Montu on a yellow background. The standing man on the left is making a burnt offering to the deified pharaoh, in front of a pile of offerings heaped on a table. In the scene below a small shrine filled with offerings is awaiting the statue of Thutmosis III. Before it a chantress is holding a stem of papyrus and a sistrum. Khonsu (also known as To or Ta) was a 19th dynasty "High-priest of Menkheper-re" (Thutmosis III) and was probably attached tot this pharaoh's mortuary temple on the west bank at Luxor. He held this function during the reign of Ramses II. He also held the function of high-priest of the war god Montu. His tomb (TT 31) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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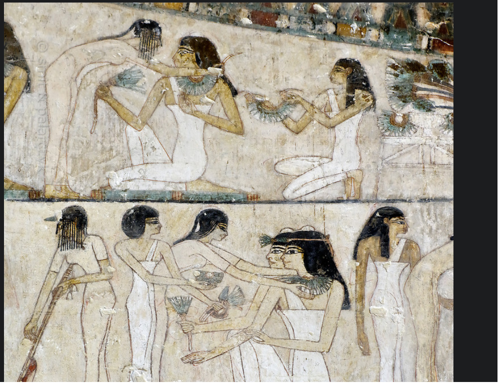
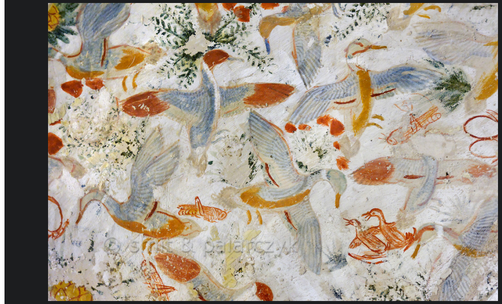


Luxor.' The ceiling of Userhet's tomb is decorated with colourful patterns. Userhet (also called Neferhabef) was 'First Prophet of the Royal Ka (soul) of Thutmosis I' and served in the cult temple of this 18th dynasty pharaoh during the reigns of 19th dynasty pharaohs Ramses I and Seti I. His tomb (TT 51) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Originally it was one of the most beautiful tombs of the necropolis, but it was badly vandalized in 1941, leaving most figures with chiseled out eyes. Photo Mick Palarczyk and Paul Smit.



[EGYPT 29352] 'Ducks in Khonsu's tomb at Luxor.' A ceiling in a passageway in Khonsu's tomb shows a flock of ducks flying over their nests and clumps of poppies. Several locusts are present as well. Khonsu (also known as To or Ta) was a 19th dynasty "High-priest of Menkheper-re" (Thutmosis III) and was probably attached tot this pharaoh's mortuary temple on the west bank at Luxor. He held this function during the reign of Ramses II. He also held the function of high-priest of the war god Montu. His tomb (TT 31) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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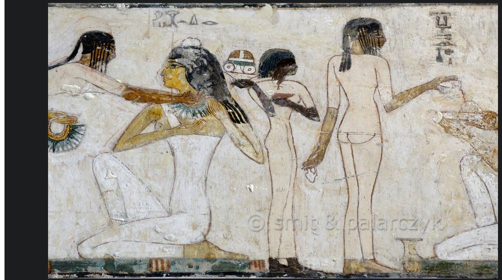

[EGYPT 29354] 'Servant girls in Rekhmire's tomb at Luxor.' In Rekhmire's tomb a large painting in several registers shows his funeral banquet. On the left we see a detail with a servant girl offering a necklace to a seated female guest. On the right is the famous scene of a servant girl who is shown with her back to us in a three-quarter view that is unique in Egyptian art. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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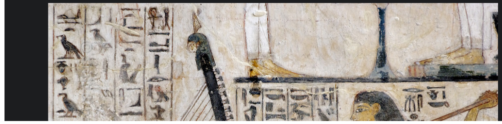

[EGYPT 29353] 'Funeral banquet in Rekhmire's tomb at Luxor.' In Rekhmire's tomb a large painting in several registers shows his funeral banquet. Here we see a detail with servants offering lotus flowers and necklaces to female guests who are seated on mats. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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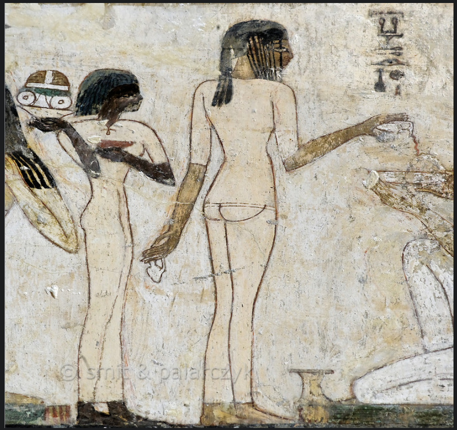

[EGYPT 29355] 'Servant girls in Rekhmire's tomb at Luxor.' In Rekhmire's tomb a large painting in several registers shows his funeral banquet. This detail has the famous scene of a servant girl who is shown with her back to us in a three-quarter view that is unique in Egyptian art. Next to her is a smaller girl of Nubian descent. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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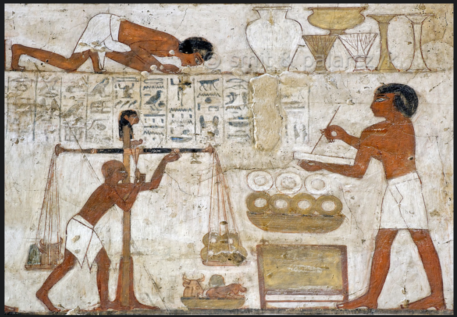

[EGYPT 29357] 'Weighing gold and silver in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. Here we see the weighing and recording of gold and silver (in the form of rings) collected as taxes. The weights have been given the form of a bull's head and a hippo.

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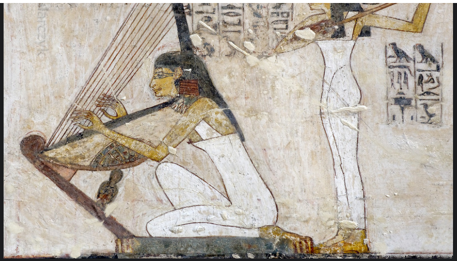

[EGYPT 29356] 'Musicians in Rekhmire's tomb at Luxor.' In Rekhmire's tomb a large painting in several registers shows his funeral banquet. In this detail we see two musicians who entertain the guests at the banquet. The woman on the right plays on a lute while the one on the left performs on a beautiful harp which is decorated with the head of the Goddess of Truth, Maat. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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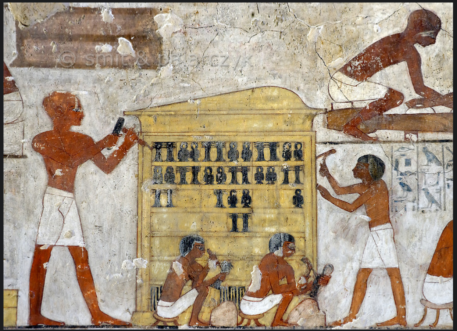

[EGYPT 29358] 'Decorating a shrine in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. Here we see four men putting the finishing touch on a shrine elaborately crafted of fine woods. The man on the left is working with a chisel and hammer while the one on the right uses an adze. The two craftsmen in the middle are making the black decorations that will be inserted into the surface of the shrine: the Djed pillar (endurance) and the Tyet knot (life). A decoration pattern that can be found, for instance, on the outer shrine of Tutankhamun. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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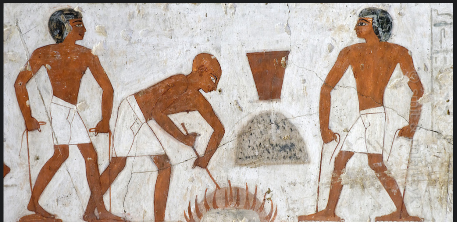
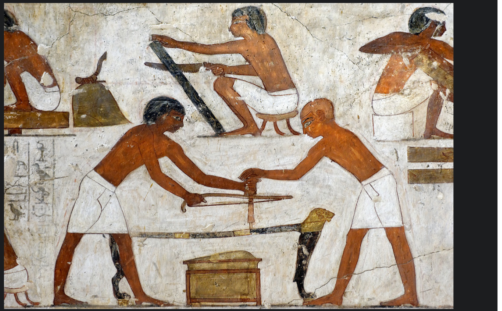


The top of the balance is decorated with the head of the Goddess of Truth, Maat, to ensure honesty and accuracy. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



[EGYPT 29359] 'Carpenters in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. Here we see carpenters using a bow drill to make holes along the edge of a bed through which rope will be passed to weave a mattress. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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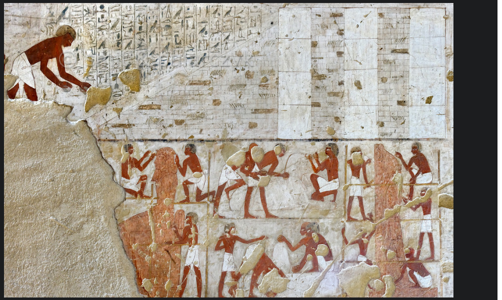

[EGYPT 29361] 'Building scene in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. In the upper register we see on the right three white pillars of a hypostyle hall under construction. The space between the pillars is filled up with mud bricks, making it possible to position on them architraves or ceiling slabs, which are transported upward over the mud brick ramp on the left. In the lower register sculptors working on scaffolds carve two colossal royal statues from red granite, a sitting figure on the left and a standing one on the right. In between a limestone sphinx is smoothed and polished. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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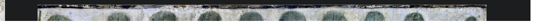

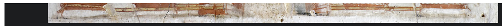

[EGYPT 29360] 'Melting copper in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. Here we see a charcoal fueled hearth that is operated for the melting of copper ingots. The heat of the fire is made more intense by means of foot-operated bellows made of wood and leather. The men raise the springless bellows by lifting a foot and pulling the cord, then depress it by pushing down with their foot. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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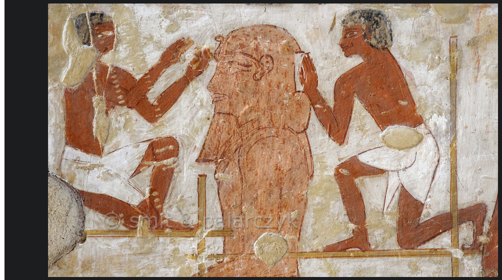

[EGYPT 29362] 'Sculptors at work in Rekhmire's tomb at Luxor.' A mural in the tomb of Rekhmire shows several scenes representing the types of labor carried out by craftsmen who worked for the Amon Temple in Karnak. This detail shows sculptors working on a colossal seated pharaoh statue from red granite. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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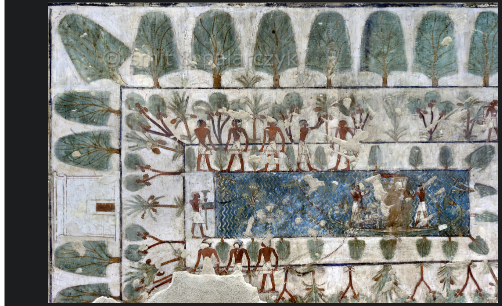

[EGYPT 29364] 'Garden in Rekhmire's tomb at Luxor.' This garden, painted on one of the walls of Rekhmire's tomb, has a central pool on which a boat with the statue of Rekhmire is towed by two groups of three men, probably as part of the funeral rites. It is also possible that the scene takes place during the yearly Beautiful Festival of The Valley, during which relatives take the cult statue of the deceased from his tomb so that it can take part in outdoor activities. It is not clear whether the building on the left is his home or his tomb. The outer rim of the garden and banks of the pond are planted with sycomore figs. The zone in between is planted with date and dom palms. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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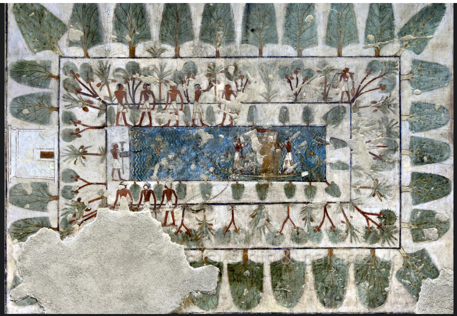

[EGYPT 29363] 'Garden in Rekhmire's tomb at Luxor.' This garden, painted on one of the walls of Rekhmire's tomb, has a central pool on which a boat with the statue of Rekhmire is towed by two groups of three men, probably as part of the funeral rites. It is also possible that the scene takes place during the yearly Beautiful Festival of The Valley, during which relatives take the cult statue of the deceased from his tomb so that it can take part in outdoor activities. It is not clear whether the building on the left is his home or his tomb. The outer rim of the garden and banks of the pond are planted with sycomore figs. The zone in between is planted with date and dom palms. A water carrier stands in the upper right corner, preparing to irrigate the trees. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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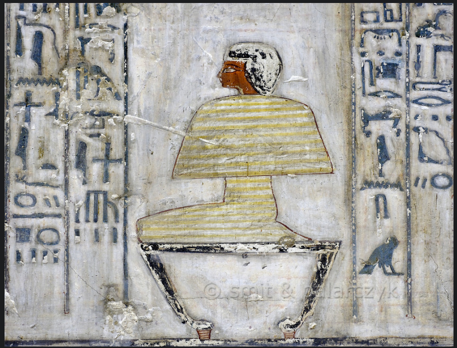

[EGYPT 29365] 'Sem priest in Rekhmire's tomb at Luxor.' This strange figure depicted on a wall in Rekhmire's tomb is a Sem priest wrapped up in a mummy-like shroud and placed on a chair. He has probably just awakened from a shamanic trance-like state in which he has visited the deceased in the underworld. This will help him to successfully perform the "Opening of the Mouth" ceremony on the mummy of the deceased, an animation ritual which will enable it to breathe, eat and speak in the afterlife. The wrapped up Sem priest is possibly identical to the tekenu we see in other tomb murals: a human-like bundle that is transported to the tomb on a sledge. Rekhmire was an 18th dynasty vizier (viceroy) and mayor of Thebes during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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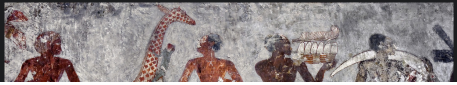

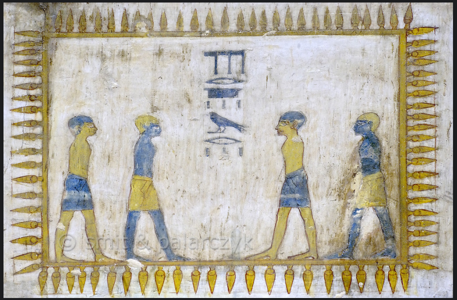

[EGYPT 29366] 'Armless gods in Rekhmire's tomb at Luxor.' Four armless gods standing in an enclosure are part of a scene that depicts funeral rites in the tomb of Rekhmire. The strikingly coloured figures are described by the hieroglyphics as "the gods at the great gates." Rekhmire was an 18th dynasty vizier (viceroy) and mayor of Thebes during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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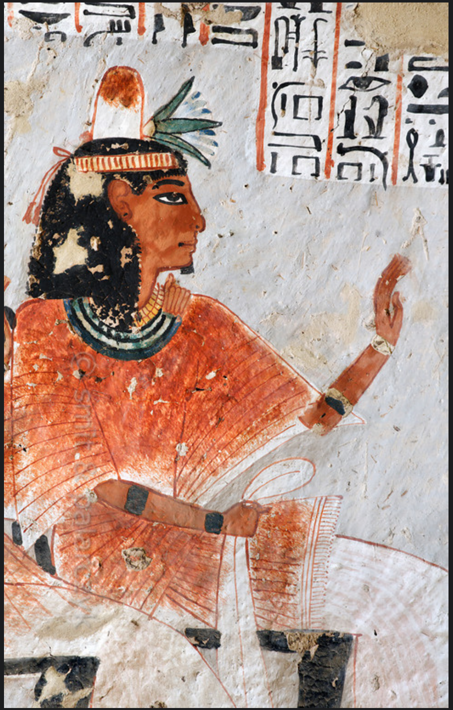

[EGYPT 29368] 'Portrait of Roy in his tomb at Luxor.' A mural detail in the tomb of Roy shows him seated in a black chair. His wig is topped by a perfume cone and a lotus flower. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-

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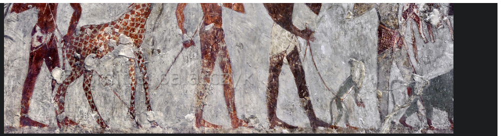

[EGYPT 29367] 'Tribute from equatorial Africa in Rekhmire's tomb at Luxor.' A mural detail in Rekhmire's tombs records Nubians offering tribute in the form of giraffes, monkeys, ostrich eggs and feathers and ivory. Rekhmire was an 18th dynasty vizier (viceroy) of Southern Egypt, mayor of Thebes and steward of the Amon Temple at Karnak during the reigns of Thutmosis III and Amenhotep II. His tomb (TT 100) is located in the Sheikh Abd el Qurnah Necropolis on the Westbank at Luxor and is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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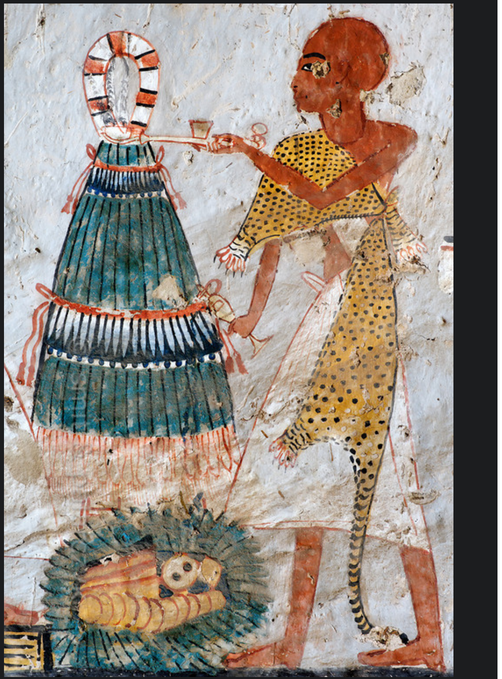

[EGYPT 29369] 'Onions in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows a Sem priest in a leopard skin performing a fumigation with incense and a libation in front of a large bundle of onions, tied at the top by a red and white handle. This "bouquet" of onions was offered during the Feast of Onions and was meant to return the breath of life to the underworld god Sokar. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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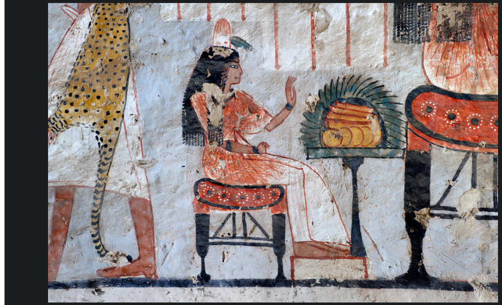
Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



[EGYPT 29370] 'Lady with offering table in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows an unidentified lady sitting on a seat with a beautifully decorated red cushion. In front of her stands an offering table which includes vegetables and breads. On a larger scale we see a Sem priest with leopard skin behind her and part of the seat of Roy's wife before her. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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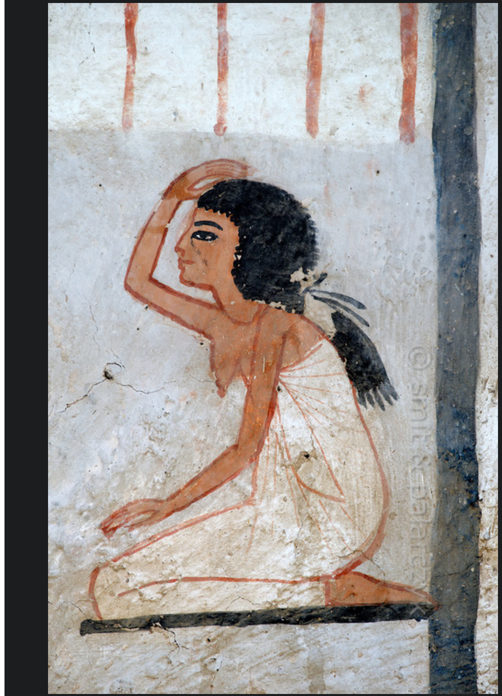

[EGYPT 29372] 'Mourning woman in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows a kneeling

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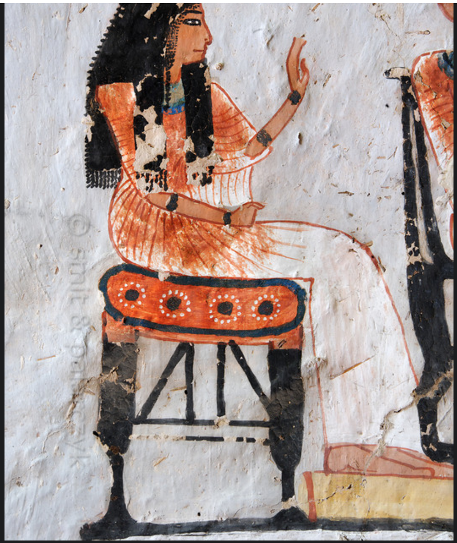

[EGYPT 29371] 'Roy's sister in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows his sister sitting on a seat with a beautifully decorated red cushion. She is identified as "Chantress of Amon and Uppermost of the Harem, Mutbuy". Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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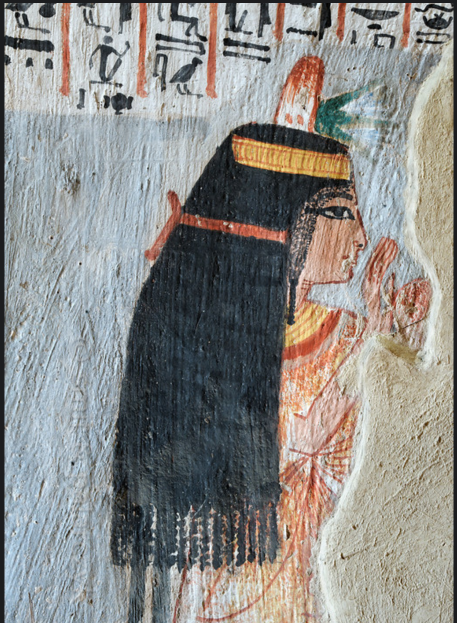
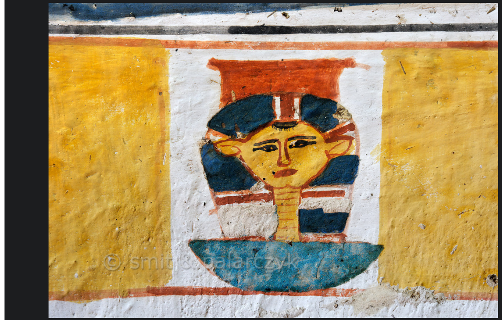


woman who makes a gesture of mourning. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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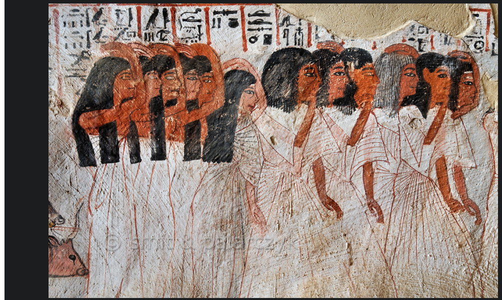
[EGYPT 29374] 'Hathor in Roy's tomb at Luxor.' This head of the goddess Hathor is part of a colourful frieze in the tomb of Roy. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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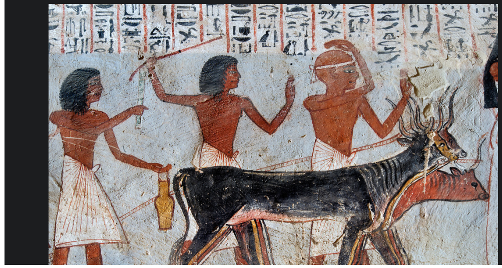
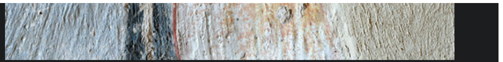
[EGYPT 29376] 'Mourners in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows relatives and friends in his funeral procession making gestures of mourning. One of the mourners, probably an older person, has a grey wig. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.





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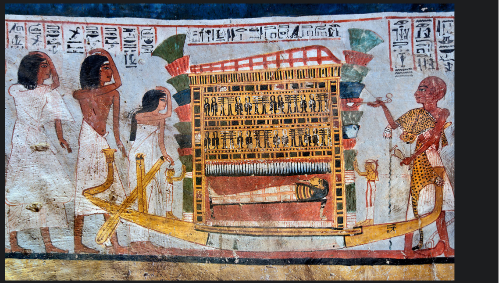
[EGYPT 29373] 'Nebtawy in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows Nebtawy, Roy's wife, wearing an elaborate wig with perfume cone. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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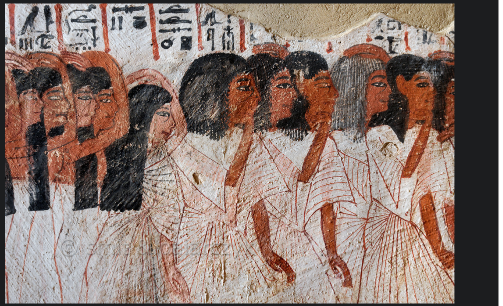
[EGYPT 29375] 'Funerary barque in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows his mummy being transported in a shrine on a sled which has the form of a boat. A large bouquet of flowers is attached to either side of the shrine which is decorated with Djed pillars (signifying endurance) and Tyet knots (signifying life). The deceased is protected by statues with raised hands of Isis en Nephthys, the goddesses who protected their dead brother Osiris according to Egyptian mythology. The sled is followed by relatives and friends who make gestures of mourning. In front of the sled a Sem priest in a leopard skin performs a fumigation with incense and a libation with water. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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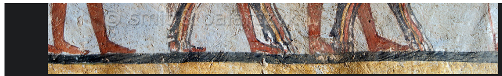
[EGYPT 29377] 'Mourners in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows relatives and friends in his funeral procession making gestures of mourning. One of the mourners, probably an older person, has a grey wig. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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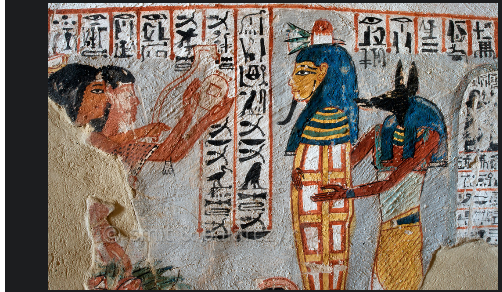
[EGYPT 29378] 'Oxen in Roy's tomb at Luxor.' This mural detail in the tomb of Roy shows the four oxen who pull his funerary barque to his tomb. The ropes are attached to their horns. In front of the drover walks the priest who is the master of ceremonies. His shaven head is decorated with a white ribbon. On the left walks a man with a vessel in his hand. The accompanying text lets him exclaim: "I cleanse the way before you with good wine." Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



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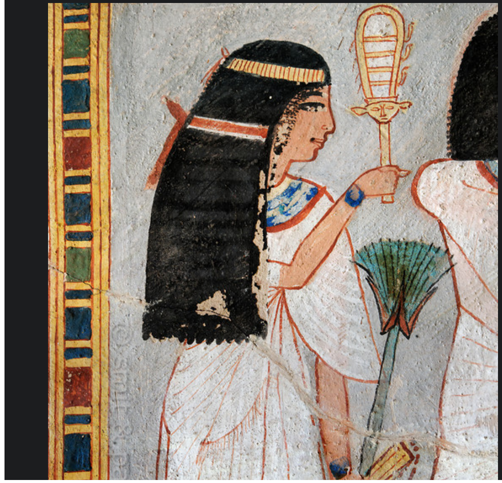
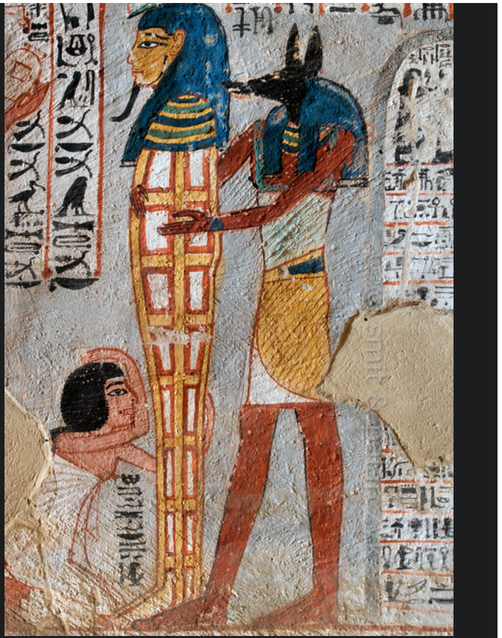
[EGYPT 29380] 'Opening of the Mouth Ritual in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows the "Opening of the Mouth" ritual being performed on Roy's mummy by the Sem priest on the far left. With an adze (and other instruments not presented) he is going to touch the different openings of the face so that the deceased will be able to breath, eat and speak in the afterlife. A man behind the Sem priest holds a vessel in two hands from which he will pour a libation. The mummy is kept upright by another priest who wears an Anubis mask. On the far right we see part of a stela which has been erected near the entrance of the grave. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.





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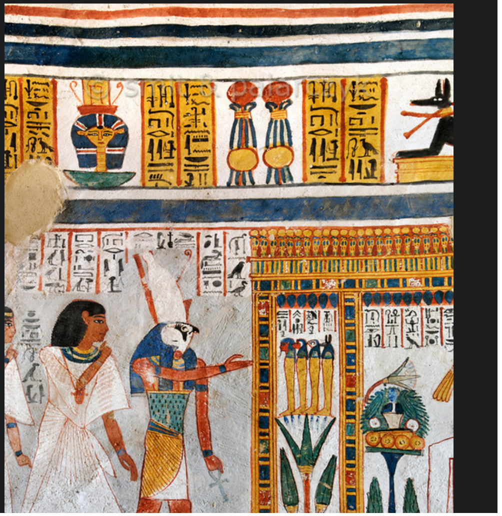
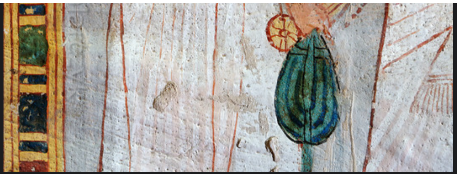
[EGYPT 29379] 'Standing mummy in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows his mummy being placed upright by a priest with an Anubis mask near the entrance of his tomb. Behind the priest stands a stela which addresses Osiris. The base of the mummy is embraced by Roy's wife who makes a gesture of mourning. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.





[EGYPT 29382] 'Nebtawy in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows Nebtawy, Roy's wife, holding a sistrum with Hathor head, a stem of papyrus and a Menat necklace (with counterweight). Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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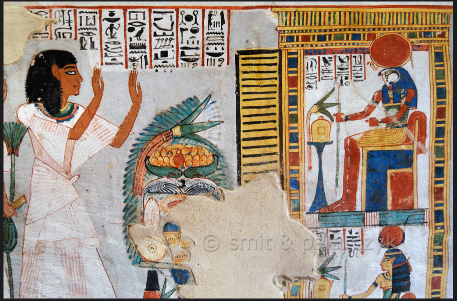

[EGYPT 29384] 'Offerings for Ra-Horakhty and Hathor in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows a man presenting a table with offerings to two gods in a shrine. The gods accepting the offerings are Ra-Horakhty (top) and Hathor (below). Their wigs are dark blue to imitate the lapis-lazzuli, of which the hair of gods is supposed to be made. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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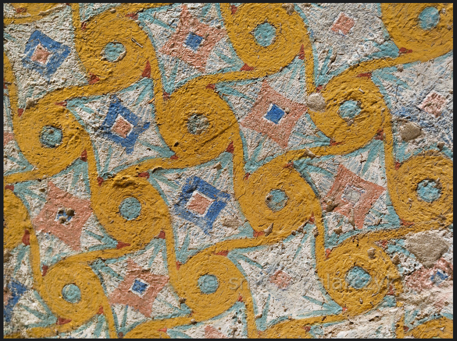

[EGYPT 29386] 'Ceiling in Nefersekheru's tomb at Luxor.' The ceiling of Nefersekheru's tomb has been decorated with different geometric patterns. Here we see a design with yellow spiral ribbons. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Nefersekheru was a "Deputy administrator of the treasury" and a "Scribe of the divine offering of all the gods" during the reign of Ramses II. His tomb (TT 296) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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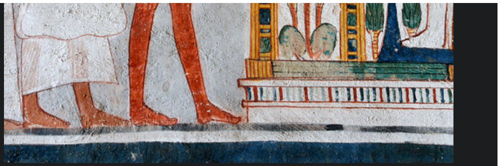

[EGYPT 29381] 'Horus in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows Roy, in an attitude of deep respect, being led by Horus to a golden shrine in which Osiris presides (only his legs are visible here). Before Osiris stand the Four Sons of Horus: Amseti with the human head, Hapy with the baboon head, Duamutef with the falcon head and Qebehsenuef with the dog head. They are the guardians of the canopic jars which contain the internal organs of the deceased. They are represented here on top of a lotus flower, symbol of rebirth and renewal. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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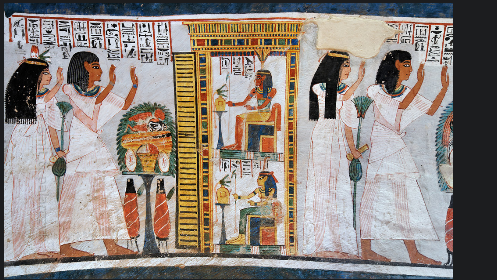

[EGYPT 29383] 'Offerings for Nefertem and Maat in Roy's tomb at Luxor.' A mural detail in the tomb of Roy shows (on the left) a man and woman presenting a table with offerings to two gods in a shrine. The couple are Amenemipet and his wife Muty and their relation to Roy is unclear. They are asking for entry into the domain of the gods, which will be granted to them since the door of the shrine is open. The gods welcoming them are Nefertem (top) and Maat (below). Their wigs are dark blue to imitate the lapis-lazzuli, of which the hair of gods is supposed to be made. On the right the (same?) couple is standing in worship for another shrine (not in picture). Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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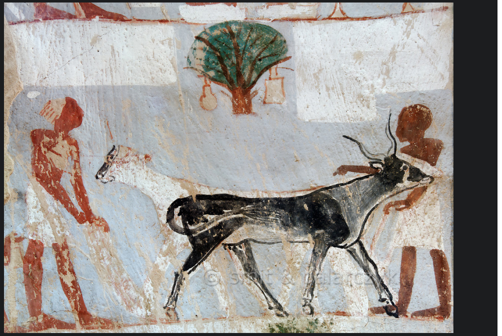

[EGYPT 29385] 'Ploughmen in Roy's tomb at Luxor.' A mural detail in Roy's tomb shows two ploughmen working with cows. Provisions and water for the

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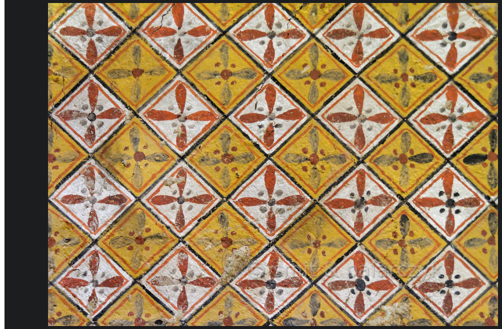

[EGYPT 29388] 'Ceiling in Nefersekheru's tomb at Luxor.' The ceiling of Nefersekheru's tomb has been decorated with different geometric patterns. Here we see a design with a checkerboard of white and yellow squares which contain rosettes. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Nefersekheru was a "Deputy administrator of the treasury" and a "Scribe of the divine offering of all the gods" during the reign of Ramses II. His tomb (TT 296) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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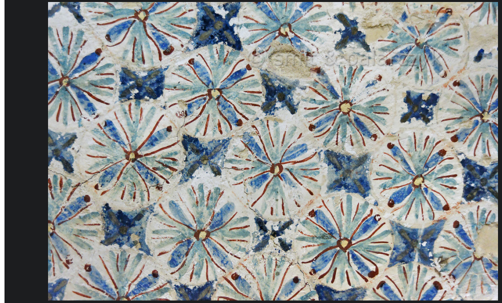

[EGYPT 29390] 'Ceiling in Djutmose's tomb at Luxor.' The ceiling of Djutmose's tomb has been decorated with different geometric patterns. Here we see a design with vibrant blue rosettes. Djutmose (also called Paroy) was an embalmer with the title "Head of the secrets in the Chest of Anubis" during the reigns of Thutmosis IV and Amenhotep III. His tomb (TT 295) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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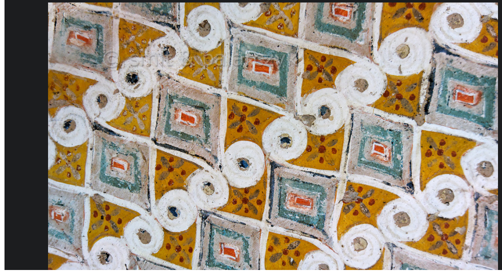
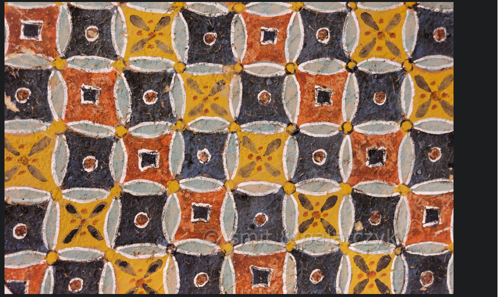


peasants are suspended from a tree in the background. The pictures of the cows were completed but the men are unfinished, having only received their colouring. Outlines and details such as eyes were intended to be added later. The white surfaces intended for writing on either side of the tree have been left empty of text. Roy was an 18th dynasty royal scribe during the reign of Horemheb. His tomb (TT 255) can be found in the Necropolis of Dra Abu el-Naga on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



[EGYPT 29387] 'Ceiling in Nefersekheru's tomb at Luxor.' The ceiling of Nefersekheru's tomb has been decorated with different geometric patterns. Here we see a design with yellow red and blue rosettes. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Nefersekheru was a "Deputy administrator of the treasury" and a "Scribe of the divine offering of all the gods" during the reign of Ramses II. His tomb (TT 296) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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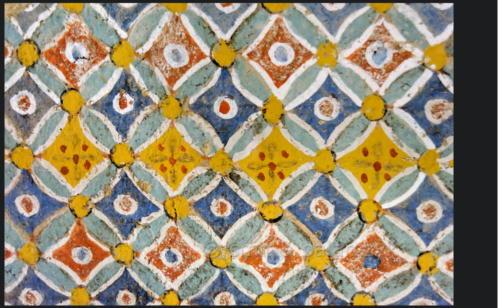

[EGYPT 29389] 'Ceiling in Nefersekheru's tomb at Luxor.' The ceiling of Nefersekheru's tomb has been decorated with different geometric patterns. Here we see a design with yellow red and blue rosettes. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Nefersekheru was a "Deputy administrator of the treasury" and a "Scribe of the divine offering of all the gods" during the reign of Ramses II. His tomb (TT 296) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29392] 'Ceiling in Neferrenpet's tomb at Luxor.' The geometric decoration on the ceiling of Neferrenpet's tomb is probably an imitation of the colourful, woven matting that Egyptians used to adorn their houses. Neferrenpet (also called Kenro) was "Chief scribe of the treasury of the temple of Amun-Re" during the reign of Ramses II. His tomb (TT 178) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29394] 'Ceiling in Neferrenpet's tomb at Luxor.' The ceiling of Neferrenpet's tomb has been decorated with different geometric patterns. Here we see a design with yellow spiral ribbons and white rosettes. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Neferrenpet (also called Kenro) was "Chief scribe of the treasury of the temple of Amun-Re" during the reign of Ramses II. His tomb (TT 178) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29396] 'Princesses in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows four of the eight 'princesses' that perform libations from spouted vessels on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). The girls are probably daughters of foreign rulers raised at the court of the pharaoh. They wear the diaphanous flowing garments of their time. Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29391] 'Ceiling in Djutmose's tomb at Luxor.' The ceiling of Djutmose's tomb has been decorated with different geometric patterns. Here we see a design with yellow squares and red and blue zigzag lines. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Djutmose (also called Paroy) was an embalmer with the title "Head of the secrets in the Chest of Anubis" during the reigns of Thutmosis IV and Amenhotep III. His tomb (TT 295) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29393] 'Ceiling in Neferrenpet's tomb at Luxor.' The ceiling of Neferrenpet's tomb has been decorated with different geometric patterns. Here we see a design with red rosettes. It is probably an imitation of the colourful, woven matting that Egyptians used to decorate their houses. Neferrenpet (also called Kenro) was "Chief scribe of the treasury of the temple of Amun-Re" during the reign of Ramses II. His tomb (TT 178) can be found in the Necropolis of El-Khoka on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29398] 'Dancer in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows a female dancer who performs on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29400] 'Dancers in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows female dancers who perform on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29395] 'Gazelle in Ankhhor's tomb at Luxor.' This gazelle, wearing a lotus flower around its neck, is part of the reliefs that adorn the Sun Court of the tomb of Ankhhor. Ankhhor was a high official during the reigns of Psammetichus II and Apries.(26th dynasty. His tomb (TT 414) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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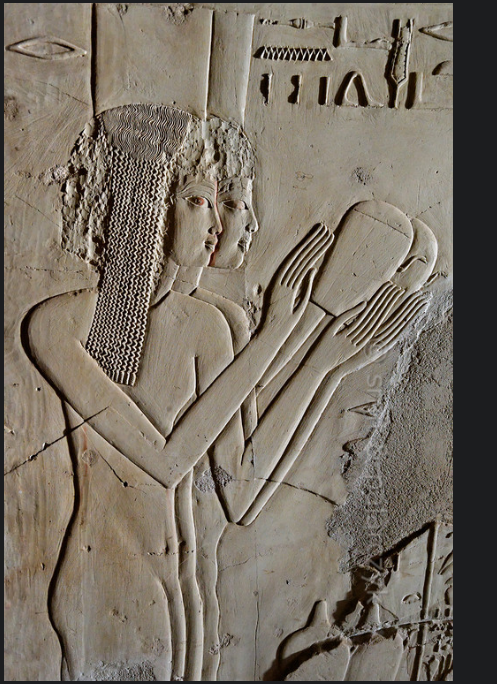

[EGYPT 29397] 'Princesses in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows two of the eight 'princesses' that perform libations from spouted vessels on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). The girls are probably daughters of foreign rulers raised at the court of the pharaoh. They wear the diaphanous flowing garments of their time. Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29402] 'Flutist in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows a flutist who performs on the occasion of the First Jubilee (heb sed) festival of Amenhotep III, whose cartouche can be seen at the top of the picture. Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29404] 'Stick dancers in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows stick dancers who perform on the occasion of the Third Jubilee (heb sed) festival of Amenhotep III (in year 37 of his reign). Stick dances are nowadays still performed in Upper Egypt. Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29405a] 'Dancers in Kheruef's tomb at Luxor.'

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[EGYPT 29405a] 'Dancers in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows male dancers who perform on the occasion of the Third Jubilee (heb sed) festival of Amenhotep III (in year 37 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled

[EGYPT 29399] 'Dancer in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows a female dancer who performs on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29401] 'Dancer in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows a female dancer who performs on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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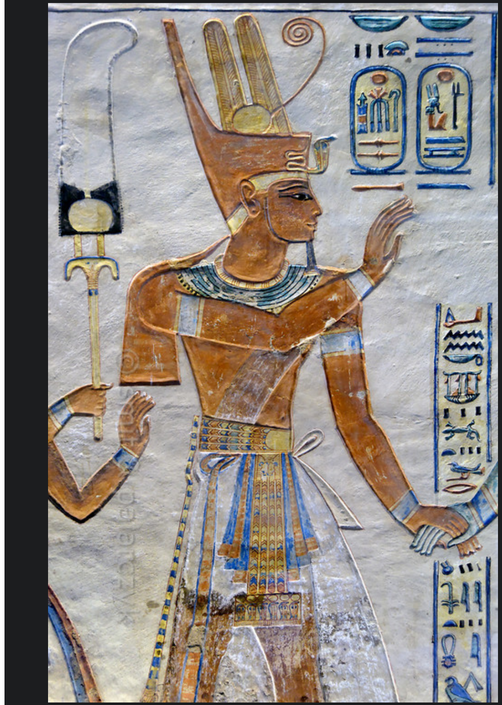
in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



[EGYPT 29407] 'Ramses III in the tomb of Amenherkhepshef.' This coloured relief portrays Ramses III in the tomb which was made for his son prince Amenherkhepshef, who was a royal scribe and commander of the cavalry. The tomb (QV 55), in which Amenherkhepshef was actually never buried, can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29403] 'Clapping girls in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows clapping musicians who perform on the occasion of the First Jubilee (heb sed) festival of Amenhotep III (in year 30 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

BUY

[EGYPT 29405] 'Dancers in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows male dancers who perform on the occasion of the Third Jubilee (heb sed) festival of Amenhotep III (in year 37 of his reign). The hieroglyphic text tells us that the dancers originated from the Western Deserts oases. Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.

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[EGYPT 29406] 'Cattle in Kheruef's tomb at Luxor.' This relief detail in the tomb of Kheruef shows a group of

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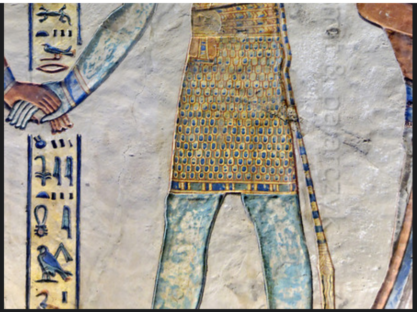

[EGYPT 29409] 'Ptah-Tatenen in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef portrays the creator god Ptah-Tatenen. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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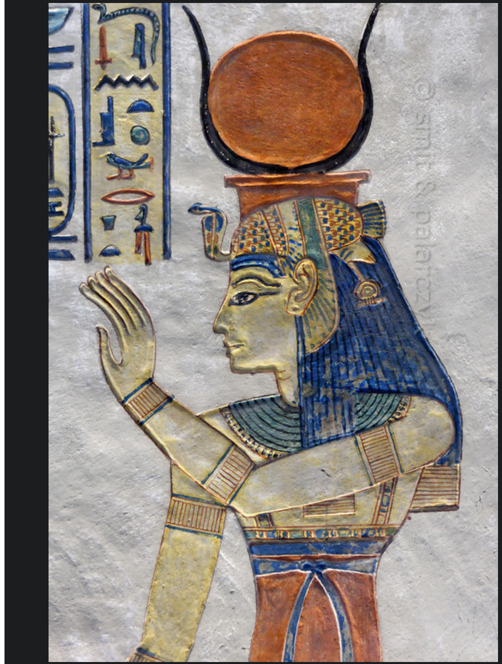

[EGYPT 29411] 'Isis in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef portrays the goddess Isis, wearing a blue wig topped by a vulture headdress and the sun disc between cows horns. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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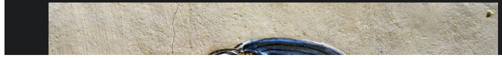
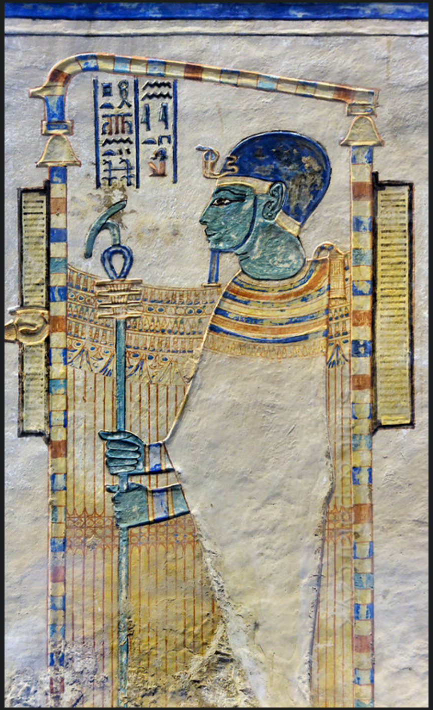


relief detail in the tomb of Kheruef shows a group of cattle that are herded around the city walls of Memphis on the occasion of the Third Jubilee (heb sed) festival of Amenhotep III (in year 37 of his reign). Kheruef was steward of Queen Tiy, the wife of Amenhotep III, and played an important role during festivals. His (unfinished) tomb (TT 192) can be found in the Asasif Necropolis on the Westbank at Luxor. It is one of the socalled "Tombs of the Nobles". Photo Mick Palarczyk and Paul Smit.



[EGYPT 29408] 'Ptah in the tomb of Amenherkhepshef.' Standing in a shrine and wearing his typical blue cap, this coloured relief in the tomb of Amenherkhepshef portrays the god Ptah. According to the cosmogony of Memphis, Ptah was the god who conceived the world by the power of his thoughts and words, not unlike the judeo-christian god. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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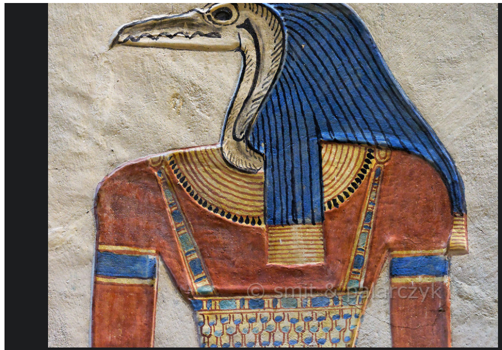

[EGYPT 29413] 'Gatekeeper in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef portrays a bird headed genie, who according to chapters 145 and 146 of the Book of the Dead guards one of the pylons (gates) of the Kingdom of Osiris. The deceased will have to pass the gate and its guardian on his way to the afterlife. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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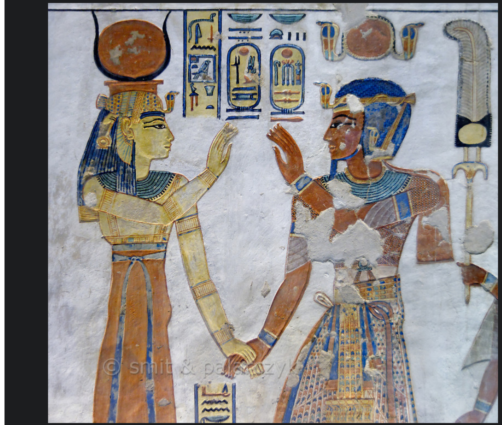

[EGYPT 29415] 'Ramses III and Hathor in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef shows Ramses III holding hands with the goddess Hathor. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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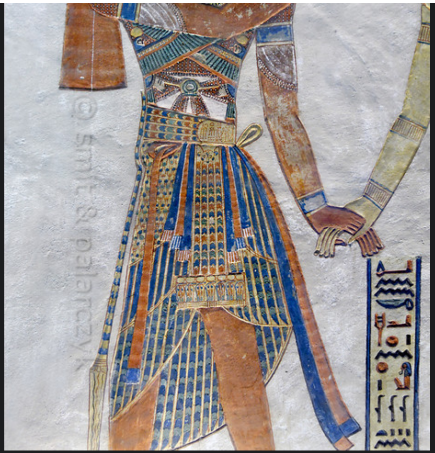

[EGYPT 29410] 'Ramses III in the tomb of Amenherkhepshef.' This coloured relief portrays Ramses III in the tomb which was made for his son prince Amenherkhepshef. Ramses is wearing a sumptuous loincloth adorned with feathers and completed with an embroidered corselet. His head is covered by a helmet decorated with golden rings The tomb (QV 55), in which Amenherkhepshef was actually never buried, can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.

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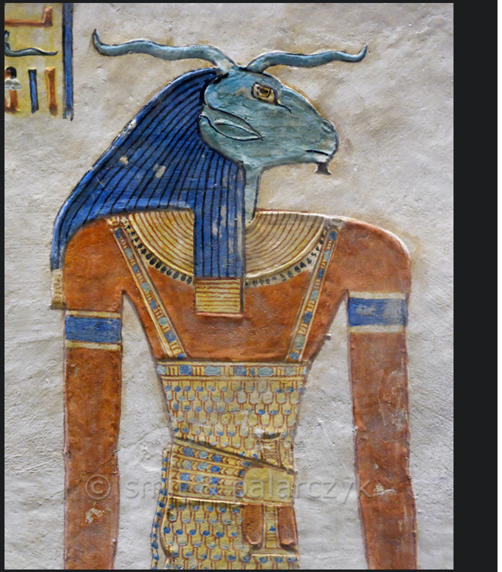

[EGYPT 29412] 'Gatekeeper in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef portrays a ram headed genie, who according to chapters 145 and 146 of the Book of the Dead guards one of the pylons (gates) of the Kingdom of Osiris. The deceased will have to pass the gate and its guardian on his way to the afterlife. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo

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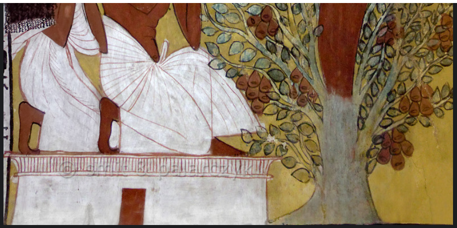

[EGYPT 29417] 'Tree goddess in Sennedjem's tomb at Luxor.'

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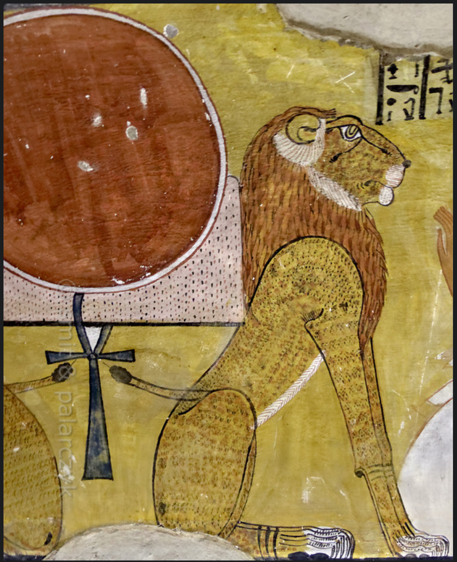
[EGYPT 29417] 'Tree goddess in Sennedjem's tomb at Luxor.' A mural in the tomb of Sennedjem at Luxor portrays the tree goddess Nut appearing from a sycamore fig tree. Kneeling before her are the deceased Sennedjem and his wife Ineferti. With her left hand the goddess is presenting several offerings on a tray: an elongated bread, two round breads and flowers. Her right hand is pouring water from a pitcher. The Egyptians believed that the goddess would emerge from a sycamore when their ba-souls (usually in bird form) rested in the tree's shade and would give them nourishment and water. Sennedjem was a carpenter and possibly an architect, who lived during the 19th dynasty in the tombmaker's village of Deir el Medina on the Westbank at Luxor. His tomb (TT 1) can be found in the hillside cemetery near the foundations of the village. Photo Paul Smit and Mick Palarczyk.



[EGYPT 29419] 'Lion and rising sun in Inherkhau's tomb at Luxor.'

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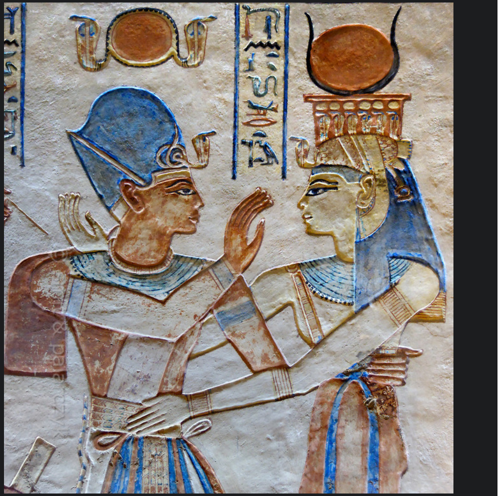
[EGYPT 29419] 'Lion and rising sun in Inherkhau's tomb at Luxor.' A mural in the tomb of Inherkhau at Luxor shows the rising sun flanked by a lion. The sun is represented here as part of the hieroglyphic achet-sign: two hills between which the celestial star rises. The pair of lions (there is an identical animal on the other side of the sun) represent "yesterday"and 'tomorrow" according to the Egyptian Book of the Dead. Inherkhau was a foreman of craftsmen, who lived during the 20th dynasty in the tombmaker's village of Deir el Medina on the Westbank at Luxor. His tomb (TT 359) can be found in the hillside cemetery near the foundations of the village. Photo Paul Smit and Mick Palarczyk.

Mick Palarczyk and Paul Smit.



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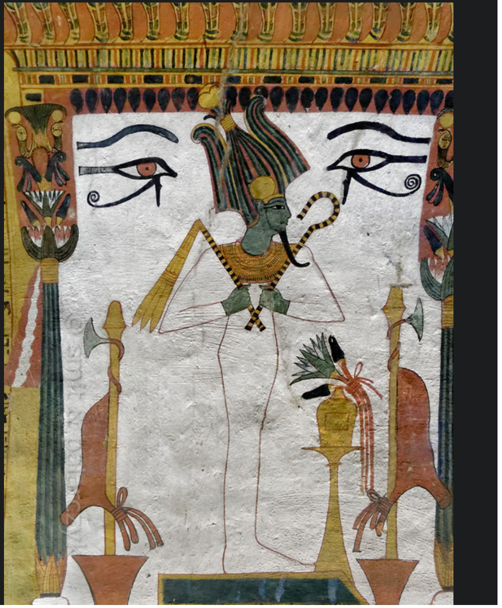
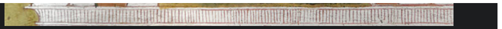
[EGYPT 29414] 'Ramses III and Isis in the tomb of Amenherkhepshef.' This coloured relief in the tomb of Amenherkhepshef shows Ramses III in an embrace with the goddess Isis. Ramses is wearing the blue khepresh crown while Isis' blue wig is topped by a vulture headdress and the sun disc between cows horns. Amenherkhepshef was a royal scribe, commander of the cavalry and son of Ramses III. His tomb (QV 55) can be found in the Valley of the Queens on the Westbank at Luxor. Photo Mick Palarczyk and Paul Smit.





[EGYPT 29416] 'Osiris in Sennedjem's tomb at Luxor.'

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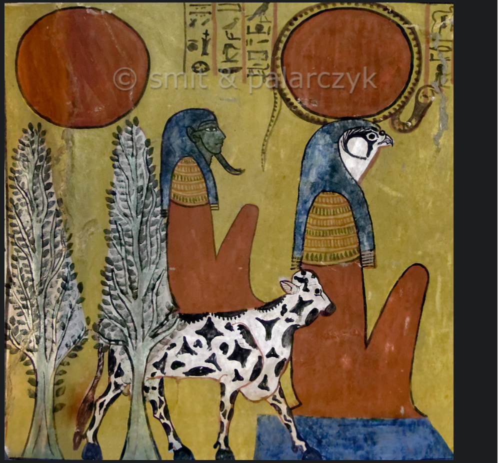
[EGYPT 29416] 'Osiris in Sennedjem's tomb at Luxor.' A mural on the northern wall of Sennedjem's tomb at Luxor shows a green faced Osiris standing in a kiosk. His striped atef-crown is adorned with a yellow sun disk. On either side of his head a wadjet eye is drawn. The god is standing on the the hieroglyphic sign for 'truth' (maat). The roof of the kiosk is supported by two columns who boast elaborate floral capitals. Each column is flanked by a so-called imiut-fetish, which is a symbol for Anubis and rejuvenation. The fetish consists of pole which is planted in a vase and which bears a headless animal skin. The vegetal elemenst of the kiosk, the green skin colour of Osiris and the imiut fetishes all point to the hope for a regeneration of life force. Sennedjem was a carpenter and possibly an architect, who lived during the 19th dynasty in the tombmaker's village of Deir el Medina on the Westbank at Luxor. His tomb (TT 1) can be found in the hillside cemetery near the foundations of the village. Photo Paul Smit and Mick Palarczyk.



[EGYPT 29418] 'Sunrise in Sennedjem's tomb at Luxor.'

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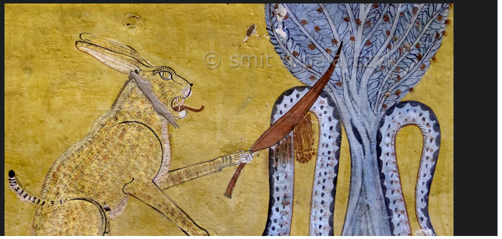
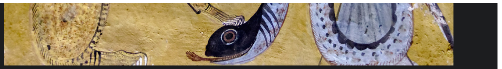
[EGYPT 29418] 'Sunrise in Sennedjem's tomb at Luxor.' A mural in the tomb of Sennedjem at Luxor shows the rising sun above two trees. They are the two holy sycamores of the eastern horizon, between which the sun appeared each morning, according to the ancient Egyptians. The rising sun is also symbolized by the white calf with black spots. On its back it carries a deity who probably portrays the morning star Venus. The falcon headed god on the right is Ra-Horachti-Atum. Sennedjem was a carpenter and possibly an architect, who lived during the 19th dynasty in the tombmaker's village of Deir el Medina on the Westbank at Luxor. His tomb (TT 1) can be found in the hillside cemetery near the foundations of the village. Photo Paul Smit and Mick Palarczyk.





[EGYPT 29420] 'Solar cat in Inherkhau's tomb at Luxor.'

BUY

[EGYPT 29420] 'Solar cat in Inherkhau's tomb at Luxor.' A mural in the tomb of Inherkhau at Luxor shows "the Great Cat of Heliopolis" killing a snake with a knife. According to the Egyptian Book of the Dead the cat with the long hare-like ears is a personification of Ra, while the snake is Apophis, the evil enemy of the sungod. The slaying of the snake takes place near the so-called ished-tree. Inherkhau was a foreman of craftsmen, who lived during the 20th dynasty in the tombmaker's village of Deir el Medina on the Westbank at Luxor. His tomb (TT 359) can be found in the hillside cemetery near the foundations of the village. Photo Paul Smit and Mick Palarczyk.

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